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Fores et fenestrae.

A computational study of doors and windows in Roman
domestic space

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Volume 2: Figures and Appendices
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Signed Declaration

I declare that this thesis has been composed solely by myself that it has not been submitted, whole or in part, to any previous application for a degree. Except where stated otherwise by reference or acknowledgement, the work is entirely my own.

Signed:

Lucia Michielin
Edinburgh, 15/08/2019

Tables

Tables Chapter 3

Tab. 3.1 - References of the Augustan period

AUTHOR	TOTAL NUMBER OF REC.	BOOKS
Ovid	29	<ul style="list-style-type: none"> • <i>Ars Amatoria</i> (8) • <i>Metamorphoses</i> (7) • <i>Amores</i> (5) • <i>Fasti</i> (4) • <i>Remedia Amoris</i> (2) • <i>Epistulae ex Ponto</i> (1) • <i>Herodiades</i> (1) • <i>Trista</i> (1)
Vitruvius	23	<ul style="list-style-type: none"> • <i>De Architectura</i>
Virgil	11	<ul style="list-style-type: none"> • <i>Aeneid</i>
Propertius	7	<ul style="list-style-type: none"> • <i>Elegiae</i>
Tibullus	6	<ul style="list-style-type: none"> • <i>Elegiae</i>
Horace	4	<ul style="list-style-type: none"> • <i>Carmina</i> • <i>Satires</i>
Livy	2	<ul style="list-style-type: none"> • <i>Ab Urbe Codita</i>

Tab. 3.2 - References of the high imperial period

AUTHOR	TOTAL NUMBER OF REC.	BOOKS
Apuleius	22	<ul style="list-style-type: none"> • <i>Metamorphoses</i> (19) • <i>Apologia</i> (2) • <i>De Mundo</i> (1)
Pliny the Elder	15	<ul style="list-style-type: none"> • <i>Naturalis Historiae</i>
Martial	11	<ul style="list-style-type: none"> • <i>Epigrammata</i>
Pliny the Younger	9	<ul style="list-style-type: none"> • <i>Epistulae</i>
Petronius	7	<ul style="list-style-type: none"> • <i>Satyricon</i>
Columella	5	<ul style="list-style-type: none"> • <i>De Agri Cultura</i>
Juvenal	5	<ul style="list-style-type: none"> • <i>Satires</i>
Seneca	5	<ul style="list-style-type: none"> • <i>Epistulae Morales</i> (3) • <i>De Beneficiis</i> (1) • <i>De Providentia</i> (1)
Statius	4	<ul style="list-style-type: none"> • <i>Silvae</i> (2) • <i>Thebaides</i> (2)
Aulus Gellius	2	<ul style="list-style-type: none"> • <i>Noctes Atticae</i>
Celsus	2	<ul style="list-style-type: none"> • <i>De Medicina</i>
Persius	1	<ul style="list-style-type: none"> • <i>Satires</i>
Silius Italicus	1	<ul style="list-style-type: none"> • <i>Punica</i>
Suetonius	1	<ul style="list-style-type: none"> • <i>De Vitae Caesarum</i>
Tacitus	1	<ul style="list-style-type: none"> • <i>Annales</i>

Tab. 3.3 - References of the later period

AUTHOR	TOTAL NUMBER OF REC.	BOOKS
-	36	<ul style="list-style-type: none"> • <i>Digest</i>
Prudentius	5	<ul style="list-style-type: none"> • <i>Peristephanon liber</i> (2) • <i>Cathamerina</i> (1) • <i>Contra Symmachum</i> (1) • <i>Psychomachia</i> (1)
Sidonius Apollinaris	5	<ul style="list-style-type: none"> • <i>Carmina</i> (3) • <i>Epistulae</i> (2)
Ammianus Marcellinus	3	<ul style="list-style-type: none"> • <i>Rerum Gestarum</i>
-	2	<ul style="list-style-type: none"> • <i>Theodosian Code</i>
Ausonius	1	<ul style="list-style-type: none"> • <i>Epigrammata</i>

Tab. 3.4 - References of the Republic

AUTHOR	TOTAL NUMBER OF REC.	BOOKS
Plautus	16	<ul style="list-style-type: none"> • <i>Mostellaria</i> (4) • <i>Persa</i> (2) • <i>Stichius</i> (2) • <i>Amphitruo</i> (1) • <i>Alularia</i> (1) • <i>Asinara</i> (1) • <i>Bacchides</i> (1) • <i>Captivii</i> (1) • <i>Casina</i> (1) • <i>Curculius</i> (1) • <i>Miles Gloriosus</i> (1)
Lucretius	4	<ul style="list-style-type: none"> • <i>De Rerum Natura</i>
Catullus	3	<ul style="list-style-type: none"> • <i>Carmina</i>
Cicero	3	<ul style="list-style-type: none"> • <i>De Domo Sua</i> (1) • <i>De Natura Deorum</i> (1) • <i>Epistulae ad Atticum</i> (1)
Cato	1	<ul style="list-style-type: none"> • <i>De Agri Cultura</i>
Varro	1	<ul style="list-style-type: none"> • <i>De Lingua Latina</i>

Tab. 3.5 - Recurring of doors-related general words

Key-word	Total N. of recurrings	Recurrings in Authors	
Foris, is	108	<ul style="list-style-type: none"> • Plautus (20) • Apuleius (18) • Ovid (18) • Lucretius (9) • Petronius (6) • Tibullus (4) • Pliny the Elder (4) • Aulus Gellius (3) • Martial (3) • Propertius (3) • Sidonius Apollinaris (3) 	<ul style="list-style-type: none"> • Statius (3) • Vitruvius (3) • Horace (2) • Virgil (3) • Catullus (1) • Cicero (1) • Juvenal (1) • Prudentius (1) • Suetonius (1) • Tacitus (1)
Ianua, ae	54	<ul style="list-style-type: none"> • Apuleius (10) • Ovid (8) • Aulus Gellius (5) • <i>Digesta</i> (4) • Plautus (4) • Vitruvius (3) • Tibullus (3) • Catullus (2) • Livy (2) • Cicero (2) • Ammianus Marcellinus (1) • Ausonius (1) 	<ul style="list-style-type: none"> • Cato (1) • Horace (1) • Lucretius (1) • Martial (1) • Petronius (1) • Pliny the Elder (1) • Propertius (1) • Prudentius (1) • Virgil (1)
Ostium, i	14	<ul style="list-style-type: none"> • Plautus (3) • <i>Digest</i> (2) • Petronius (2) • Vitruvius (2) 	<ul style="list-style-type: none"> • Apuleius (1) • Juvenal (1) • Lucretius (1) • Pliny the Elder (1) • Seneca (1)
Porta, ae	11	<ul style="list-style-type: none"> • Virgil (4) • Ovid (2) • Prudentius (2) 	<ul style="list-style-type: none"> • Apuleius (1) • Pliny the Elder (1) • Sidonius Apollinaris (1)
Fauces, i	5	<ul style="list-style-type: none"> • Aulus Gellius (3) • Prudentius (1) 	<ul style="list-style-type: none"> • Vitruvius (1)

Tab. 3.6 - Recurring of doors-related specific words

Key-word	Total N. of recurrings	Recurrings in Authors	
Limen, inis	33 (15D*)	<ul style="list-style-type: none"> • Ovid (T.3; D.2) • Apuleius (T.2; D.1) • Virgil (D.3; T.2) • Martial (T.2; D.1) • Catullus (D.1; T.1) • Petronius (D.2) • Vitruvius (T.2) • Prudentius (D.2) • Ausonius (T.1) • Cato (T.1) 	<ul style="list-style-type: none"> • Cicero (D.1) • Horace (T.1) • Juvenal (D.1) • Lucretius (T.1) • Plautus (T.1) • Propertius (D.1) • Tibullus (T.1)
Valvae, arum	22	<ul style="list-style-type: none"> • Pliny the Younger (6) • Vitruvius (5) • Pliny the Elder (3) • Ovid (2) 	<ul style="list-style-type: none"> • Propertius (1) • Apuleius (1) • Petronius (1) • Prudentius (1) • Sidonius Apollinaris (1) • Varro (1)

* T= used as threshold or lintel D= used as door or doorway

Tab. 3.7 - Wood types in sources

TYPE OF WOOD	USE	QUOTATION
Oak (<i>Robur</i>)	<ul style="list-style-type: none"> • Door (<i>fores</i>) • Lintel (<i>limen</i>) • Corbels (<i>mutuli</i>) • Door-posts (<i>postes</i>) 	<ul style="list-style-type: none"> • Hor. <i>Carm.</i> III. XVI. 2 • CIL. X, 01781
Fir (<i>Abies</i>)	<ul style="list-style-type: none"> • Door-pannel (<i>valvae</i>) • Door-beams (<i>trabicolae</i>) • Rafters (<i>asseres</i>) • Roofings (<i>opercula</i>) • Door-frame (<i>antepagmenta</i>) 	<ul style="list-style-type: none"> • Plin. <i>Nat. Hist.</i> XVI, LXXXII • CIL. X, 01781
Cypress (<i>Cupressus</i>)	<ul style="list-style-type: none"> • Door-pannel (<i>valvae</i>) 	<ul style="list-style-type: none"> • Plin. <i>Nat. Hist.</i> XVI, LXXVIII
Elm (<i>Ulmus</i>)	<ul style="list-style-type: none"> • Hinges (<i>cardines</i>) • Door-frame (<i>coassamentes</i>) 	<ul style="list-style-type: none"> • Plin. <i>Nat. Hist.</i> XVI, LXXVII
Olive (<i>Olivum</i>)	<ul style="list-style-type: none"> • Hinges (<i>cardines</i>) 	<ul style="list-style-type: none"> • Plin. <i>Nat. Hist.</i> XVI, LXXXIV
Cornel (<i>Cornus</i>)	<ul style="list-style-type: none"> • Door-bolts 	<ul style="list-style-type: none"> • Plin. <i>Nat. Hist.</i> XVI, LXLV
Maple (<i>Acer</i>)	<ul style="list-style-type: none"> • Door (<i>fores</i>) 	<ul style="list-style-type: none"> • Ovid. <i>Met.</i> IV, 487
Willow (<i>Salix</i>)	<ul style="list-style-type: none"> • Door (<i>fores</i>) 	<ul style="list-style-type: none"> • Sid. <i>Carm.</i> VII, 385

Tab. 3.8 – Structure and proportions in Vitruvius

The Doric doorway (Vitr. 4.6.1)	The Ionic doorway (Vitr. 4.6.3)	The Attic doorway (Vitr. 4.6.6)
The opening [<i>lumen</i>] of the double folding doors [<i>valvae</i>] should be 0.714 of the total height of the walls (five-sevenths of the distance from floor to ceiling).	Same as Doric	Same as Doric
The width of the opening [<i>latitudo luminis</i>] at the bottom should be 0.458 of its height [just under half, or 5.5-twelfths, of the height].	Bottom width of door should be 0.4x or two-fifths the height of door.	Same as Doric
<p>The doorway should be tapered toward the top as follows:</p> <p>a. one-third width of door frame if less than sixteen Roman feet tall.</p> <p>b. one-quarter " " " " height is sixteen–twenty- five Rom. ft.</p> <p>c. one-eighth " " " " twenty-five–thirty Rom. ft.</p> <p>d. Perpendicular sides if door frames are higher than thirty feet.</p>	<p>Width of door frame = 0.07 [one-fourteenth] of door opening.</p> <p>Tops of the doorway follow Doric rules.</p>	<p>Same as Doric but doorways constructed without latticework.</p> <p>Moreover , “nor are they to be <i>bifora</i> but <i>valvata</i>, and open outwards”</p> <p>[<i>et aperturas habent in exteriores partes</i>].</p>
Jambs [of the door frame] should be contracted at the top by 0.07 [one-fourteenth] of the base width.	<p>Same as Doric.</p> <p><i>cymatium</i> width should be one-sixth of the width of the door frame</p>	Same as Doric.
<p>Lintel height = width of the jambs at the top.</p> <p>The frieze above the lintel [<i>hyperthyrum</i>] is to be as high as the lintel, bordered on top with a Doric cymatium and a Lesbian astragal.</p>	<p>For the division of the <i>fasciae</i> on the architrave: First, divide the architrave into 12 parts.</p> <p>a. first fascia and astragal = three-twelfths</p> <p>b. second fascia = four-twelfths</p> <p>c. third fascia = five-twelfths</p>	Same as Doric but the <i>fasciae</i> run all the way around the frame

(data from: Ulrich, 2007, 199-200).

Tab. 3.9 - Recurring of window-related words

Key-word	Total N. of recurrings	Recurrings in Authors	
Fenestra, ae	91	<ul style="list-style-type: none"> • Pliny the Younger (19) • Ovid (12) • <i>Digest</i> (8) • Apuleius (6) • Colummella (6) • Martial (5) • Vitruvius (5) • Juvenal (4) • Celsus (3) • Pliny the Elder (3) • Ammianus Marcellinus (2) • Cato (2) 	<ul style="list-style-type: none"> • Livy (2) • Plautus (2) • Propertius (2) • Seneca (2) • Virgil (2) • Cicero (1) • Horace (1) • Persius (1) • Silius italicus (1) • Tibullus (1) • Varro (1)
Lumen, is	82 (30)*	<ul style="list-style-type: none"> • <i>Digest</i> (51) • Vitruvius (28) 	<ul style="list-style-type: none"> • Cicero (2) • Apuleius (1)
Luminar, is	3	<ul style="list-style-type: none"> • <i>Theodosian Code</i> (1) • Cicero (1) 	<ul style="list-style-type: none"> • Cato (1)

* 51 times used with the general meaning of openings towards the street rather than proper windows (in the *Digesta*).

Tab. 3.10 - Recurring of doors and windows detailed words: structural portions

Key-word	Total N. of recurrings	Recurrings in Authors	
Antepagmentum, i	16	<ul style="list-style-type: none"> • Vitruvius (14) 	<ul style="list-style-type: none"> • Cato (2)
Cardines, um	27	<ul style="list-style-type: none"> • Apuleius (6) • Virgil (4) • Prudentius (3) • Plautus (3) • Pliny the Elder (3) 	<ul style="list-style-type: none"> • Sidonius Apollinaris (2) • Ovid (2) • Tibullus (2) • Horace (1) • Propertius (1)
Postis, is	39	<ul style="list-style-type: none"> • Ovid (14) • Virgil (7) • Lucretius (3) • Apuleius (2) • Propertius (2) • Vitruvius (2) • Cato (1) • Horace (1) 	<ul style="list-style-type: none"> • Juvenal (1) • Martial (1) • Petronius (1) • Plautus (1) • Prudentius (1) • Statius (1) • Tibullus (1)

Tab. 3.11 - Recurring of doors and windows detailed words: Closing system - bolts, bar, keys, grills

Key-word	Total N. of recurrings	Recurrings in Authors	
Clastrum, i	18	<ul style="list-style-type: none"> • Apuleius (7) • Aulus Gellius (2) • Petronius (2) • Virgil (2) • Cato (1) 	<ul style="list-style-type: none"> • Martial (1) • Ovid (1) • Prudentius (1) • Seneca (1)
Clavis, is	14	<ul style="list-style-type: none"> • Apuleius (8) • Pliny the Elder (2) • Martial (1) 	<ul style="list-style-type: none"> • Petronius (1) • Plautus (1) • Tibullus (1)
Cuneus, i	3	<ul style="list-style-type: none"> • Plautus (1) • Pliny the Elder (1) 	<ul style="list-style-type: none"> • Prudentius (1)
Pessulus, i	7	<ul style="list-style-type: none"> • Apuleius (5) • Prudentius (2) 	
Clatrum, i Clatratus, a, um	4*	<ul style="list-style-type: none"> • Cato (N.1) • Columella (N.1) 	<ul style="list-style-type: none"> • Propertius (N.1) • Vitruvius (A. 1)

* N= used as a noun A= used as an adjective

Tab. 3.12 - Recurring of doors and windows detailed words: Lighter Closing system - glazed windows and drapes

Key-word	Total N. of recurrings	Recurrings in Authors	
(Lapis) Specularis, is	11	<ul style="list-style-type: none"> • Pliny the Elder (4) • Pliny the Younger (2) • Seneca (2) 	<ul style="list-style-type: none"> • Juvenal (1) • Martial (1) • Petronius (1)
Velum, i	15	<ul style="list-style-type: none"> • Martial (3) • Juvenal (2) • Pliny the Younger (2) • Sidonius Apollinaris (2) • <i>Digest</i> (1) 	<ul style="list-style-type: none"> • Ovid (1) • Pliny the Elder (1) • Seneca (1) • Suetonius (1) • Tacitus (1)

Tab. 3.13 - Recurring of doors and windows detailed words: Other Key-words

Key-word	Total N. of recurrings	Recurrings in Authors
Armilla, ae	5	<ul style="list-style-type: none">• Vitruvius
Cnodax, acis	6	<ul style="list-style-type: none">• Vitruvius
Coassamentum, i	1	<ul style="list-style-type: none">• Pliny the Elder
Corsa, ae	3	<ul style="list-style-type: none">• Vitruvius
Cymatium, i	11	<ul style="list-style-type: none">• Vitruvius
Hyperthyrum, i	2	<ul style="list-style-type: none">• Vitruvius
Replum, i	1	<ul style="list-style-type: none">• Vitruvius
Inpages, is	7	<ul style="list-style-type: none">• Vitruvius
Pagina, ae	1	<ul style="list-style-type: none">• Pliny the Elder
Scapus, i	11	<ul style="list-style-type: none">• Vitruvius
Thyroma, atis	2	<ul style="list-style-type: none">• Vitruvius
Tympanum, i	3	<ul style="list-style-type: none">• Vitruvius

Tables Chapter 5

Tab. 5.1 – Windows sheets

N	Provenience	Chronology	Technique*	Sizes
1	Pompeii?	I AD	A	39,5x25 cm
2	Pompeii (House of Giulio Polibio)	I AD	A	51x45.5 cm
3	Pompeii	I AD	A	51x45.5
4	Pompeii	I AD	A	51x45.5
5	Carnac	III-IV AD	B	30x27 cm
6	Escolives-St Camille	V AD	B	26x26 cm
7	Herculanuem	I AD	A	54x 31 cm
8	Hettage	?	A?	
9	Garden Hill	I-II AD	A	25.8x 24 cm
10	Compierre, France	I-II AD	A	61x45 cm
11	Compierre, France	I-II AD	A	60x44 cm
12	Compierre, France	I-II AD	A	60x44 cm
13	Aix en Provence	II-III AD	A	46x44 cm
14	Aix en Provence	II-III AD	A	54x46 cm
15	Herculaneum	I AD	A	80x80 cm
16	Bad Kreuznach	II-III AD	A	32x26 cm
17	Bedburg-Königshoven	II-IV AD	A?	58x42 cm
18	Bedburg-Königshoven	II-IV AD	A?	30x19 cm
19	Gross-Gerau Vicus	I-III AD	A	42x21 cm
20	Krefeld-Gellep	I-IV AD	A?	17x17 cm
21	Corbridge	?	A	60x60 cm
22	Caerwent	I-II AD	A	50 cm diameter

23	Bilbilis	II AD	A	44x44 cm
24	Pompeii	I AD	A	25x19cm
25	Limoges	?	A	27x26 cm
26	Pompeii (villa di Diomede)	I AD	A	27x27cm
27	Carnuntum	I-III AD	A	40x20 cm
28	Vesuvian area	I AD	A	33x27 cm
29	Pompeii	I AD	A	36x30 cm
30	Vesuvian area	I AD	A	40x30 cm
31	Limoges	?	A	47x27 cm
32	Pompeii	I AD	A	40x40 cm
33	Vesuvian area	I AD	A	54x33 cm
34	Vesuvian area	I AD	A	60x30 cm
35	Herculaneum	I AD	A	70x40 cm
36	Herculaneum	I AD	A	70x60 cm
37	Herculaneum	I AD	A	80x80 cm
38	Pompeii	I AD	A	100x70 cm
39	Butrint	IV-VI AD	B	33x29 cm
40	Ennery	IV AD	B	20x19 cm
41	Hettange-Grande	IV-V AD	B	31x31 cm

*A= casted B= blown

Figures

Figures Chapter 2



Fig. 2.1 – *Brescia – Overview of the Casa di Bacco (photo by. G. Rossi).*



Fig. 2.2 – *The wooden window-frame traces from the Casa dell'Atrio a Mosaico Herculaneum (DB-Opening: 1515. Photo by author).*

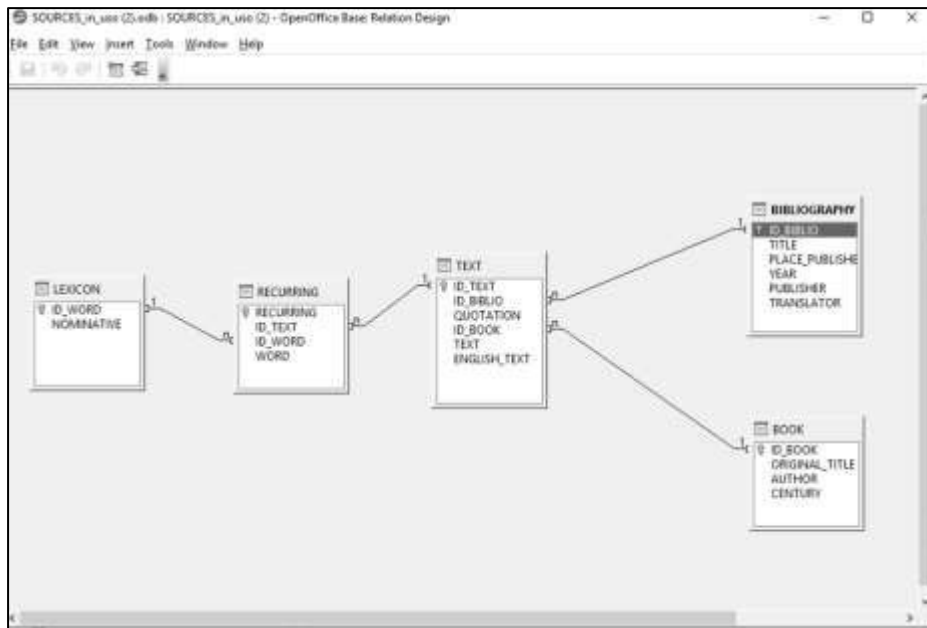


Fig. 2.3 – The structure of the Literary Sources Database.

TEXT

TEXT

Et cum dicto restim qua erat intextus aggredior expedire, ac tigillo, quod FENESTRAE subditum altrinsecus prominebat, iniecta atque obdita parte funiculi et altera firmiter in nodum coacta, ascenso grabatulo ad exitum sublimatus et immisso capite laqueum induo. Sed dum pede altero fulcimentum quo sustinebar repello, ut ponderis deductu restis ad ingluviem astricta spiritus officia discluderet, repente putris alioquin et vetus funis dirumpitur, atque ego de alto recidens Socratem—nam iuxta me iacebat—superruo cumque eo in terram devolvor.

ENGLISH_TEXT

With these words I set to work unravelling the rope which was laced into the cot-frame. Then I tossed one end of the rope over a little beam which projected into the room underneath the window and fastened it. I tied the other end securely in a noose, climbed up on to the cot, raised myself high enough for the death-drop, and fitted my head through the noose. With one foot I pushed away the support which was holding me up, so that the rope would be squeezed tight against my throat by the pull of my weight and shut off the function of breathing. Then suddenly the rope, being rotten and old, broke and I fell. I crashed down on top of Socrates, who was lying next to me, and tumbled with him on to the ground.

ID_BIBLIO

QUOTATION

ID_TEXT

ID_BOOK

BIBLIOGRAPHY

LEXICON

BOOK

PREVIOUS RECORD

NEXT RECORD

NEW RECORD

Fig. 2.4 – Form of the Text table of the Literary Sources Database.

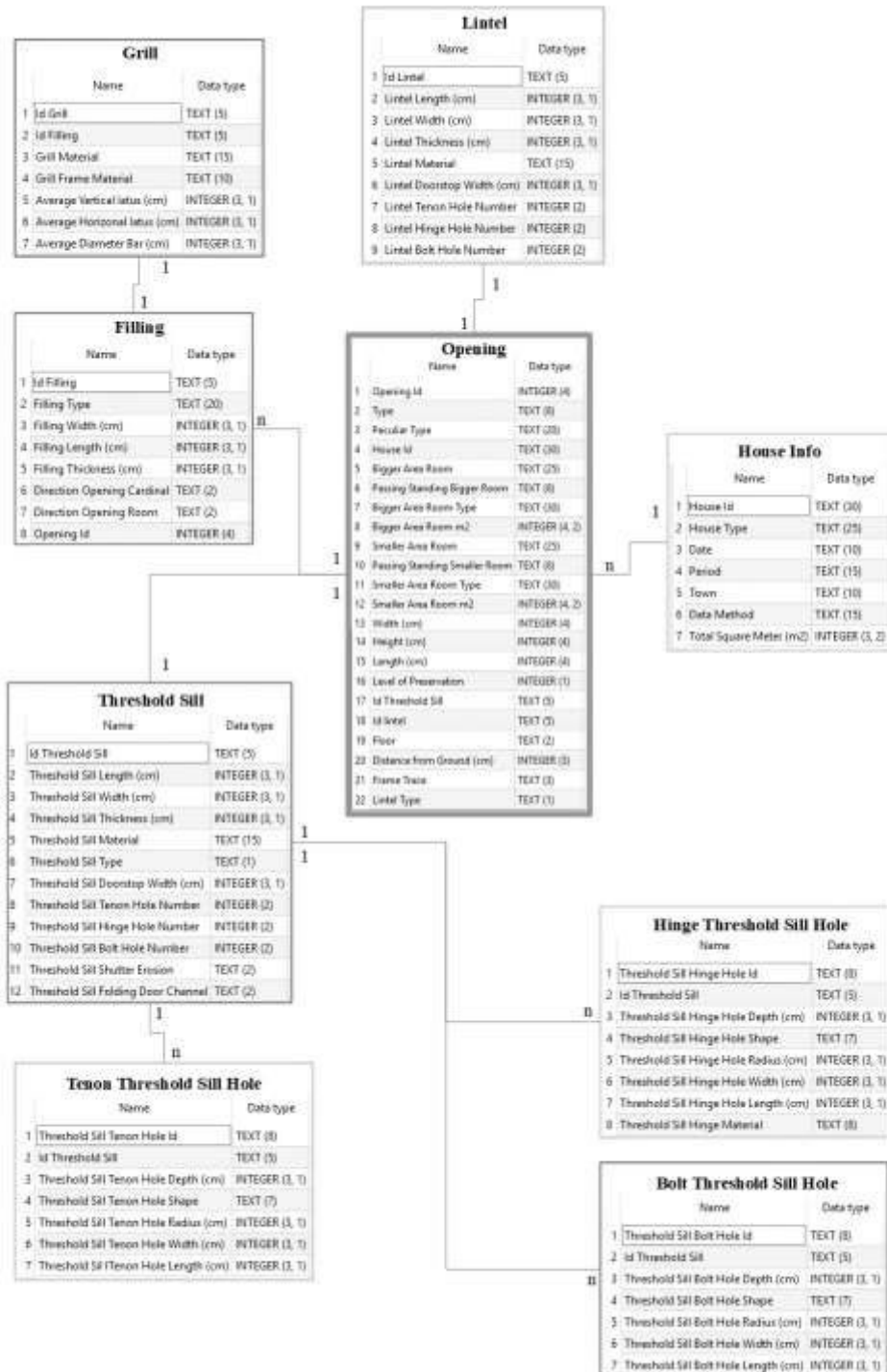
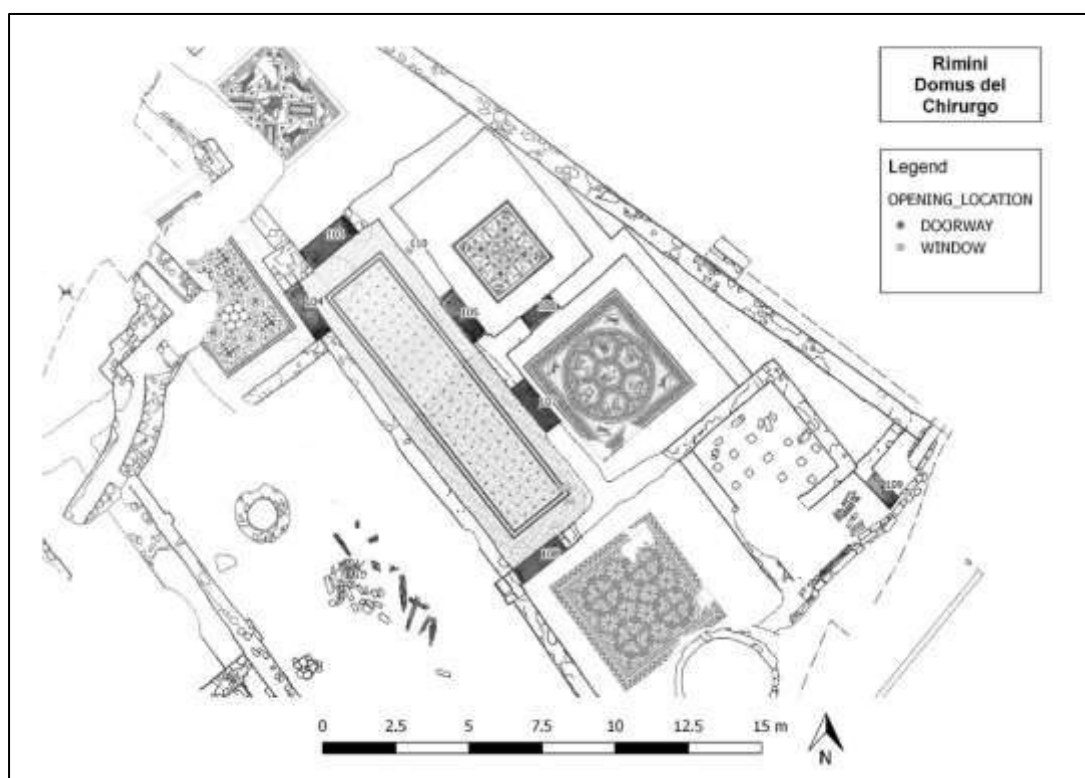
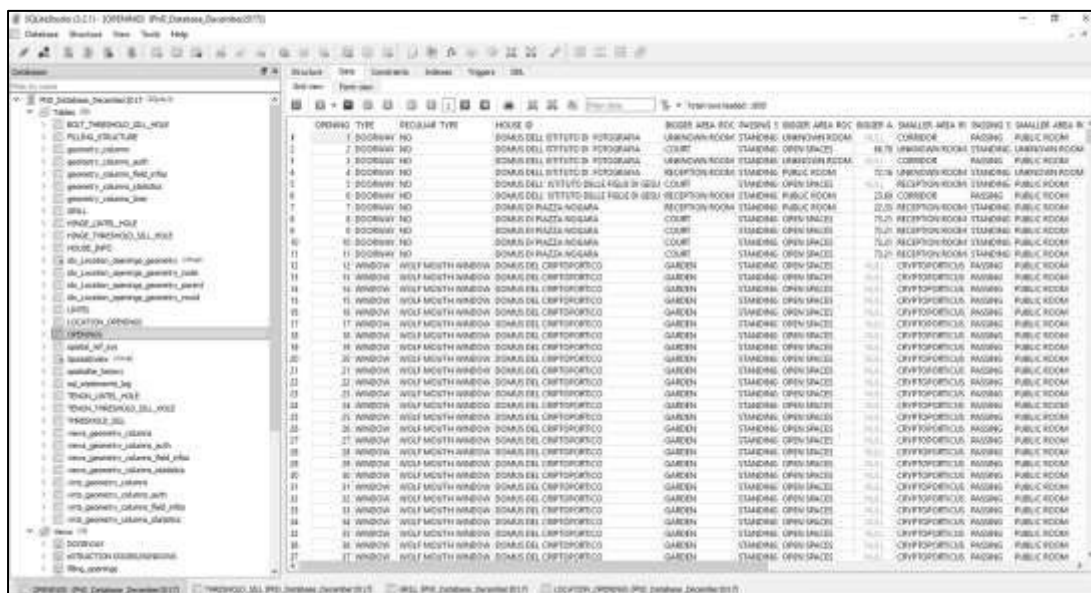


Fig. 2.5 – Structure of the Supplementary Database.



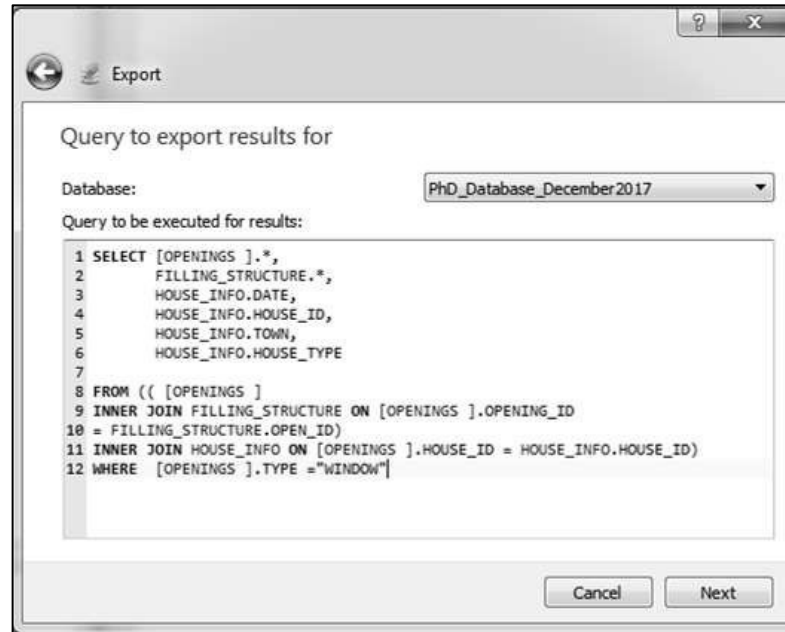


Fig. 2.8 – Example of query to export results on a .csv file.

Refine | Filtering: 1556 rows

Facet Filter: Undo | Redo | Refresh | Facet All | Remove All | Clear

Facet: LENGTH | Histogram | 10 65 — 126 96 | Histogram | 10 65 — 126 96 | Histogram | 10 65 — 126 96

Facet: WIDTH | Histogram | 10 65 — 126 96 | Histogram | 10 65 — 126 96 | Histogram | 10 65 — 126 96

Facet: FILLING_TYPE | Histogram | 10 65 — 126 96 | Histogram | 10 65 — 126 96 | Histogram | 10 65 — 126 96

AA	OPENING_ID	TYPE	PECULIARITY	HOUSE_ID	ROOM_AREA	PASTING_STAMP	ROOM_AREA	ROOM_AREA	SMALLER_AREA	PASTING_STAMP	SMALLER_AREA	SMALLER_AREA
1	1	DOORWAY	NO	DOORWAY DEL. STAFFORD ID. PHOTOGRAPH	UNKNOWN ROOM	STANDARD	UNKNOWN ROOM	UNKNOWN ROOM	CORRIDOR	PASTING	PUBLIC ROOM	10.0
2	2	DOORWAY	NO	DOORWAY DEL. STAFFORD ID. PHOTOGRAPH	COURT	STANDARD	OPEN SPACES	10.0	UNKNOWN ROOM	STANDARD	UNKNOWN ROOM	10.0
3	3	DOORWAY	NO	DOORWAY DEL. STAFFORD ID. PHOTOGRAPH	UNKNOWN ROOM	STANDARD	UNKNOWN ROOM	UNKNOWN ROOM	CORRIDOR	PASTING	PUBLIC ROOM	10.0
4	4	DOORWAY	NO	DOORWAY DEL. STAFFORD ID. PHOTOGRAPH	RECEPTION ROOM	STANDARD	PUBLIC ROOM	10.0	UNKNOWN ROOM	STANDARD	UNKNOWN ROOM	10.0
5	5	DOORWAY	NO	DOORWAY DEL. STAFFORD ID. PHOTOGRAPH	COURT	STANDARD	OPEN SPACES	10.0	RECEPTION ROOM	STANDARD	PUBLIC ROOM	10.0
6	6	DOORWAY	NO	DOORWAY DEL. STAFFORD ID. PHOTOGRAPH	RECEPTION ROOM	STANDARD	PUBLIC ROOM	10.0	CORRIDOR	PASTING	PUBLIC ROOM	10.0
7	7	DOORWAY	NO	DOORWAY DEL. STAFFORD ID. PHOTOGRAPH	RECEPTION ROOM	STANDARD	PUBLIC ROOM	10.0	RECEPTION ROOM	STANDARD	PUBLIC ROOM	10.0
8	8	DOORWAY	NO	DOORWAY DEL. STAFFORD ID. PHOTOGRAPH	COURT	STANDARD	OPEN SPACES	10.0	RECEPTION ROOM	STANDARD	PUBLIC ROOM	10.0
9	9	DOORWAY	NO	DOORWAY DEL. STAFFORD ID. PHOTOGRAPH	COURT	STANDARD	OPEN SPACES	10.0	RECEPTION ROOM	STANDARD	PUBLIC ROOM	10.0
10	10	DOORWAY	NO	DOORWAY DEL. STAFFORD ID. PHOTOGRAPH	COURT	STANDARD	OPEN SPACES	10.0	RECEPTION ROOM	STANDARD	PUBLIC ROOM	10.0

Fig. 2.9 – Interface of OpenRefine.

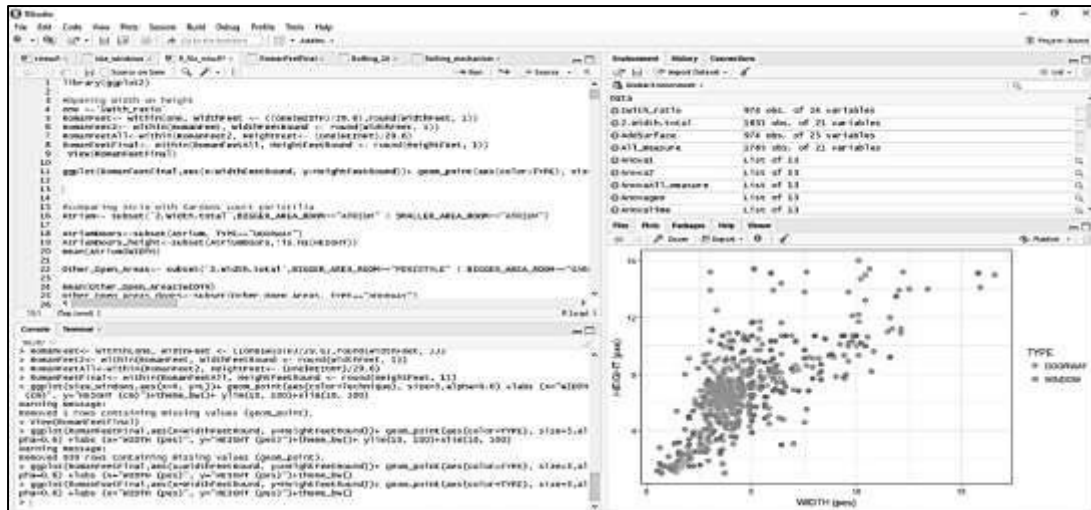


Fig. 2.10 – RStudio interface.

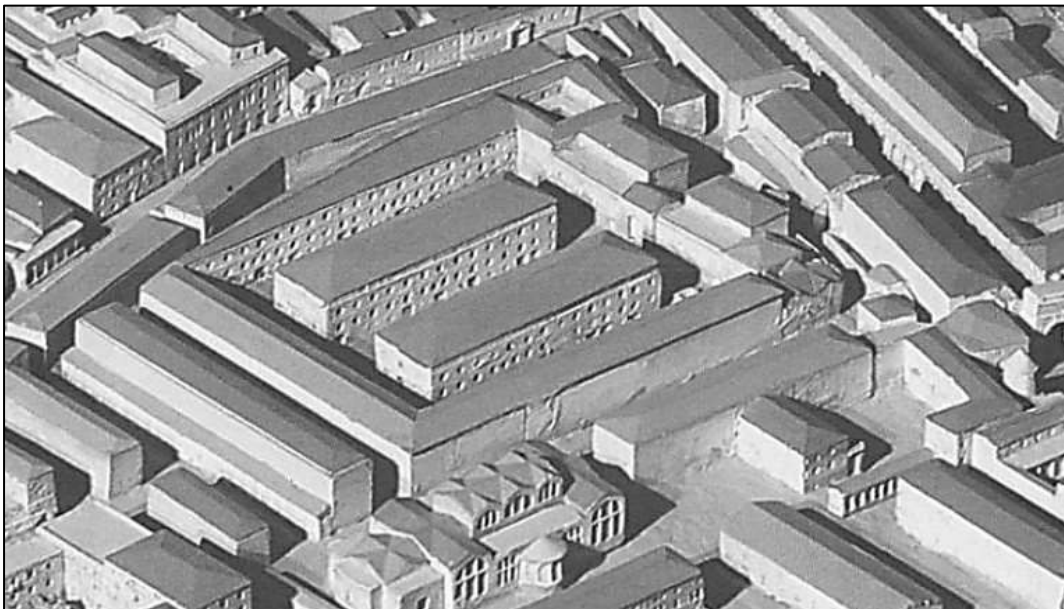


Fig. 2.11 – Detail of the Gismondi model
(<http://www.ostia-antica.org/map/ostiam8.htm>).



Fig. 2.12 – The Sun Position plugin of Blender.

Figure Chapter 3

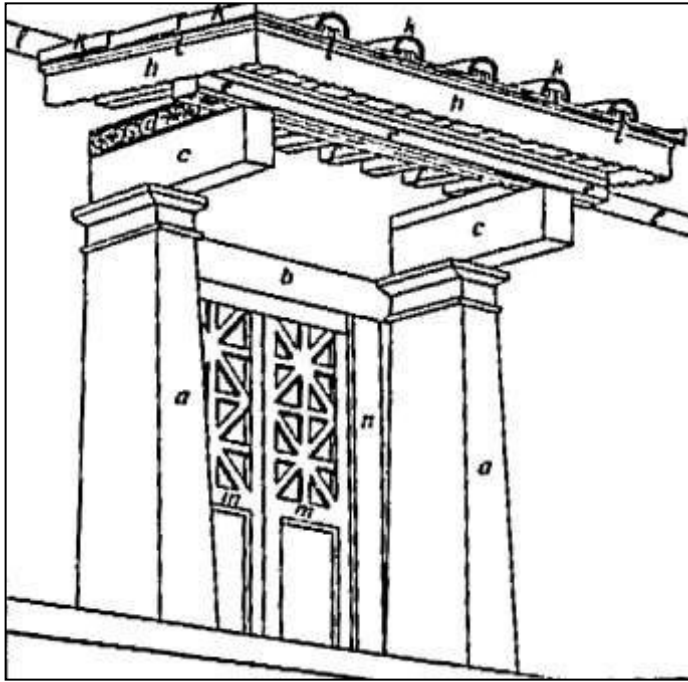


Fig. 3.1 - *Reconstruction of the portal at Puteoli:*

(a) anta; (b) limen;
(c) mutulus; (d) sima picta;
(e) trabicula; (f) assis;
(g) operculum (*not visible*); (h) antepagmentum;
(i) cumatium; (m) fores clatratae; (n) postis
(Ulrich 2007: 180 fig.9.1)

Figures Chapter 4



Fig. 4.1 – *The ash-chest of Aquilius Pelorus (late first cent. A.D. – beginning of the second cent. A.D.), now at Broadlands / Hampshire, Inv. no. 11*
(<http://arachne.uni-koeln.de/item/marbilder/2015091>).



Fig. 4.2 - *Strigil-sarcophagus with double doors and leonine handles now at via di Corso d'Italia, Rome (modern fake)*
(<http://arachne.uni-koeln.de/item/objekt/29207>).



Fig. 4.3 – *The ash-chest of Celadus (second quarter of the first cent. A.D.), now at the Capitoline Museum Rome, Inv.no. 4600*
(<http://arachne.uni-koeln.de/item/marbilder/708913>).



Fig. 4.4 – *The ash-chest of the Volumni family (late first cent. B.C.), now in Perugia.*
(<http://arachne.uni-koeln.de/item/marbilder/1451545>).



Fig. 4.5 - Mosaic of the watching dog from the Casa di Paquius Proculo Pompeii (first cent. A.D.).
(ph. Marta Novello).

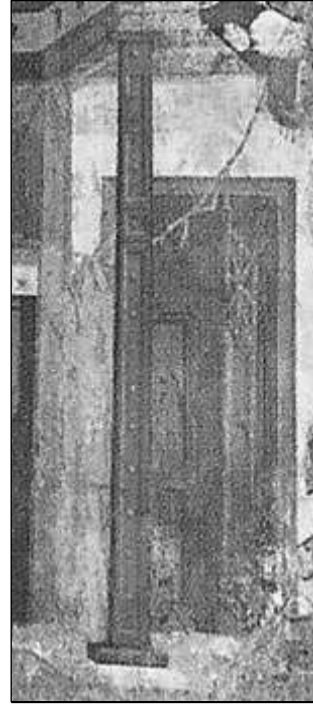


Fig. 4.6 - Detail of the fresco of the Stanza delle Maschere from the Casa di Augusto on the Palatine (30 BC)
(http://www.chetiporto.it/wp-content/uploads/2014/12/IMG_2153.jpg).



Fig. 4.7 – The ash-chest of the Abuccii family (mid first cent. A.D.)
(<http://arachne.uni-koeln.de/item/marbilder/6633410>).



Fig. 4.8 - Detail of the fresco from Room G of the Villa di Fannio Sinistore in Boscoreale (first cent. A.D.), now at the Museo Archeologico Nazionale di Napoli. (<http://library.artstor.org>).

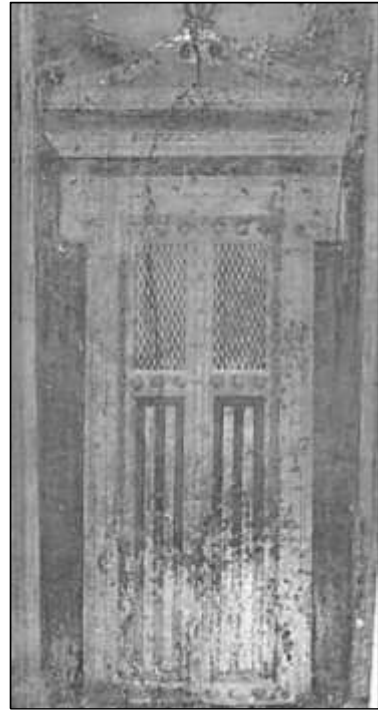


Fig. 4.9 - Detail of the fresco from the back wall of the Oecus 6 of the Villa dei Misteri (60-40 B.C.) (<http://pompeiiinpictures.com/pompeiiinpictures/rv/villa%20mysteries%20p19.htm> modified).

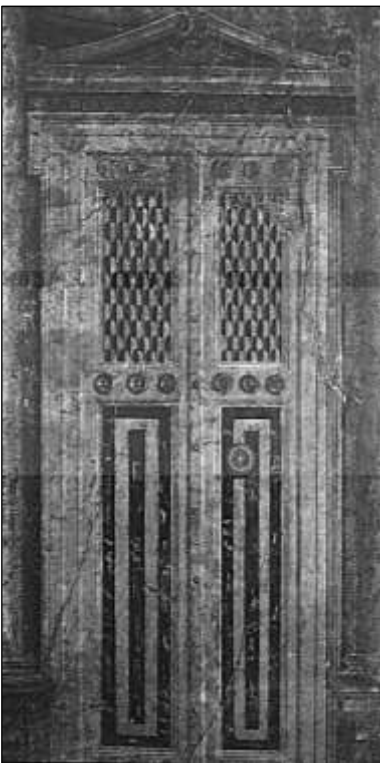


Fig. 4.10- Detail of the fresco from Cubiculum 16 of the Villa dei Misteri (60-40 B.C.) (<http://library.artstor.org>).



Fig. 4.11 – *The ash-chest of Aelia Italica (mid first cent. A.D.), now in Rome (Corso d'Italia 35b)*
(<http://arachne.uni-koeln.de/item/marbilder/2015086>).



Fig. 4.12 – *Four Season sarcophagus (third-quarter third cent. A.D.), now at the Capitoline Museum Rome, Inv.no.1185.*
(Koch and Sichtermann 1982: 221 Cat. n. 258).



Fig. 4.13 - Detail of the fresco from Cubiculum I of the Casa di Fabio Rufo (second half of the first cent. A.D.)
 (<https://sites.google.com/site/ad79eruption/pompeii/region-vii/reg-vii-ins-16/house-of-m-fabius-rufus>).



Fig. 4.14 (a-b) - Detail of the stucco decoration of Tablinium 8 of the Casa di Meleagro (post 62 A.D.), now at the Museo Archeologico Nazionale di Napoli. (Bragantini 2009: fig. 121a-b).



Fig. 4.15 - Detail of the fresco from the Ipogeo di via Dino Campagni (first half of the fourth cent. A.D.)
(Bisconti 2011: 193 fig 4).



Fig. 4.16 - Ash-chest now at the Musei Civici di Perugia (Haarløv 1977: Cat. II, 2).



Fig. 4.17 - Sarcophagus held at the American Protestant Church of Via Nazionale in Rome (Haarløv 1977: Cat. VI, D13).



Fig. 4.18 - Sarcophagus now at Palazzo Taverna in Rome (Haarløv 1977: Cat. VI, D 15).



Fig. 4.19 – *The grave altar of Caius Telegennus Anthus (second half of first cent. A.D.), now at Firenze Galleria degli Uffizi*
 (<http://arachne.uni-koeln.de/item/marbilder/7126550>).

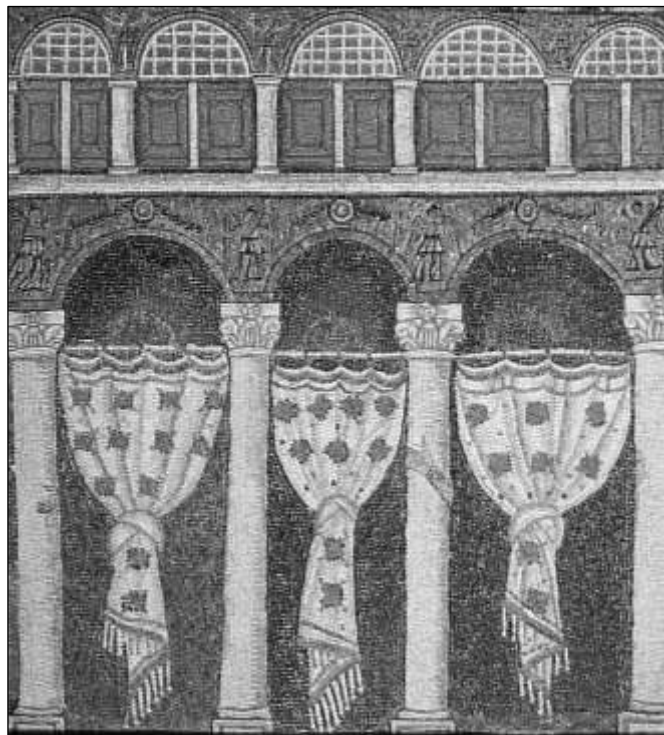


Fig. 4.20 - *Detail of the Theoderic Palace from the mosaic of Sant'Apollinare Nuovo, Ravenna (sixth cent. A.D.)*
 (<http://library.artstor.org>).



Fig. 4.21- Mosaic from the Lunca Church (Younga) depicting a symbolic vision of Golgotha and the Holy Sepulchre of Jerusalem (beginning of sixth cent. A.D), now at the Bardo Museum (ph. Ben Russell).

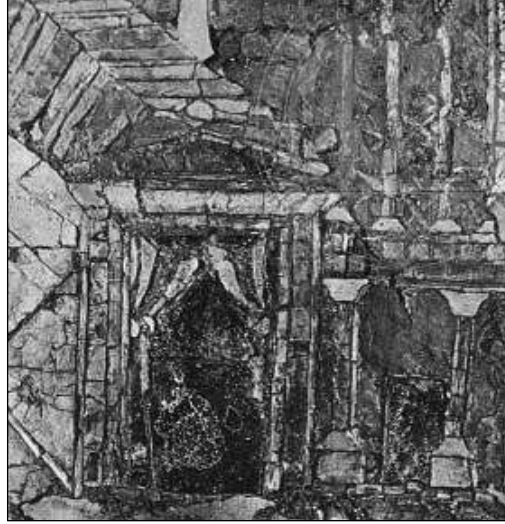


Fig. 4.22 - Detail of the opus sectile from the temple of Isis in Kenchreai (fourth cent. A.D.) (<http://arachne.uni-koeln.de/item/marbilder/6641733>).



Fig. 4.23- Detail of the Scene XLII of the Column of Marcus Aurelius (last quarter second cent. A.D.) (Beckmann 2011: 148 fig.7.9).



Fig. 4.24 - Detail of the Round Mosaic from Thina (end of the third cent. A.D.), now at the archaeological museum of Sfax (Yacoub 1995: 170 fig. 84b).



Fig. 4.25- Detail of the fresco with Fedra and the nanny from the Cubiculum E of the Casa di Giasone (20-25 A.D.), now at the Museo Archeologico Nazionale (Bragantini 2009: 241).

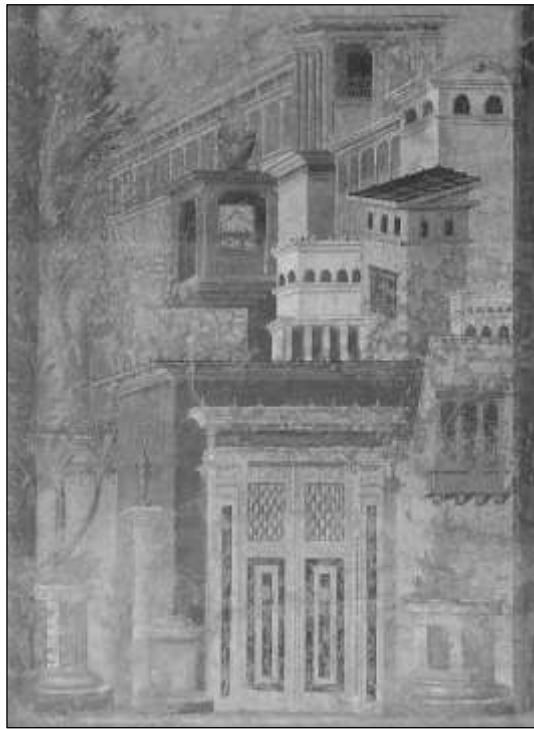
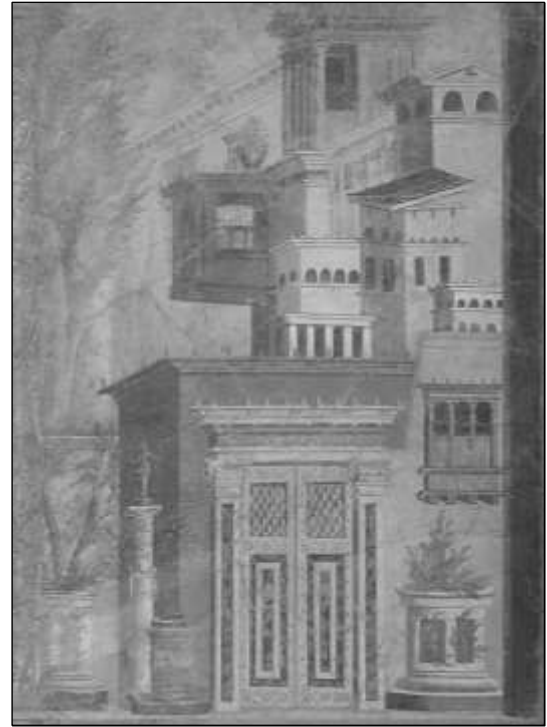


Fig. 4.26 - Town views from the Villa di Fannio Sinistore in Boscoreale. Details of the fresco of the Cubiculum M (50-40 B.C.), now at the Metropolitan Museum of Art (<http://library.artstor.org>).



Fig. 4.27 - Mosaic from the Tabarka villa (end fourth cent. A.D.), now at the Bardo Museum (Yacoub 1995: fig. 111b).



Fig. 4.28 (a,b) - Quintuple laced window in a fresco from Pompeii - fresco and Spinazzola drawing (Spinazzola 1953: fig. 831-832).



Fig. 4.5 - Italian 'Harbour-view' lamp (second-third cent. A.D.), now at the Akademisches Kunstmuseum (Bonn) (<http://arachne.uni-koeln.de/item/marbilder/6641650>).



Fig. 4.30 - Detail from the Portus sarcophagus of Belvedere (window) (mid third cent. A.D.). (Amelung 1908: 49 Cat.20).



Fig. 4.31 - Detail of the Oceanus mosaic from Bad Kreuznach (third cent. A.D.) (<https://www.flickr.com/photos/carolemage/8196188585/>).

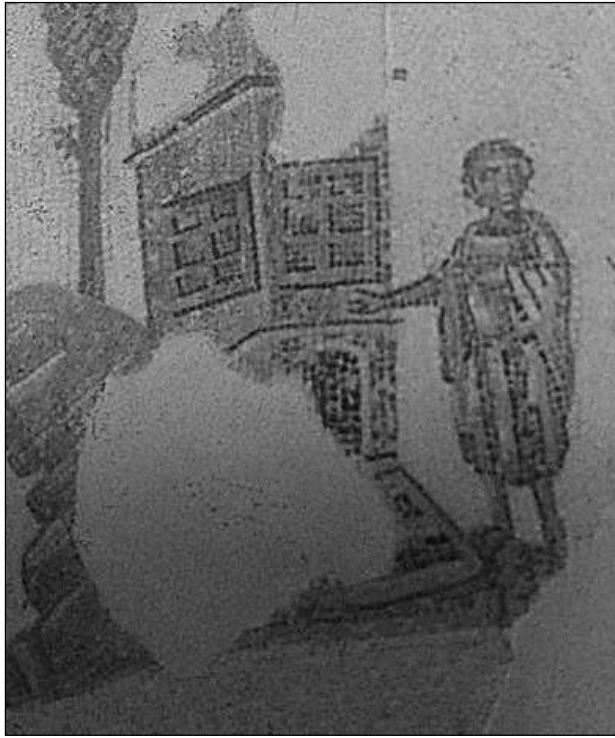


Fig. 4.32 - Detail of the Daily Activities mosaic from El Alia (second cent. A.D)
(Khader and Abed 2006: fig. 3.9).



Fig. 4.33 - Obverse of a Nero sestertius depicting the Temple of Janus (66 A.D.)
(Ident.Nr. 18200445 Münzkabinett der Staatlichen Museen zu Berlin - Preußischer Kulturbesitz.
Photographer: Lutz-Jürgen Lübke).



Fig. 34 - Detail from the Portus sarcophagus of Belvedere (grill) (mid third cent. A.D.)
(Amelung 1908: 49 Cat.20).

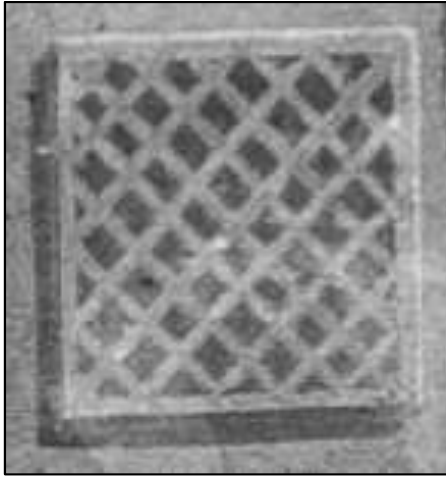


Fig. 4.35 - Latticework from a fresco of Herculaneum (20 B.C.-37 A.D.), now at the Museo Archeologico Nazionale di Napoli (Bragantini 2009: 155, fig. 38).



Fig. 4.36- Horizontal wooden grill from a mosaic of the Tabarka villa (end fourth cent. A.D.), now at the Bardo Museum (Yacoub 1995: 214, fig. 111d).

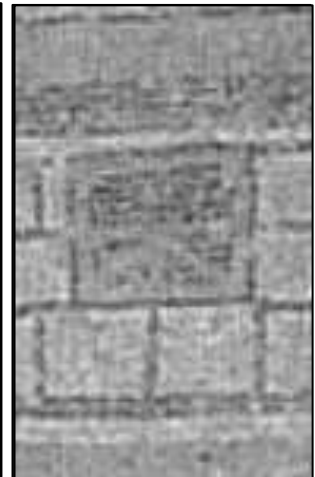


Fig. 4.37 - Window of the Polygonal Exedra mosaic from Carthage (beginning fourth cent. A.D.), now at the Bardo Museum. (Yacoub 1995: 225 fig. 114.)



Fig. 4.38 (a-b) - Shutters from the fresco decoration of the Cubiculum M of the Villa di Fannio Sinistore in Boscoreale (50-40 B.C.), now at the Metropolitan Museum of Art (<http://library.artstor.org>).





Fig. 4.39 - Pulpitum from Verona (first half first cent. A.D.). Now at the Roman Theatre Museum (<http://arachne.uni-koeln.de/item/marbilder/203717>).



Fig. 4.40 - Ash-chest of Herennius (first cent. A.D), now at the Museo Maffeiano of Verona (<http://arachne.uni-koeln.de/item/marbilder/711682>).



Fig. 4.41 – *Detail of a mosaic from the Villa del Casale, at Piazza Armerina (circa 293 AD).*
(https://library.artstor.org/#/asset/HARTILL_12311719).

Figures Chapter 5



Fig. 5.2 – Cement cast of a double-door from the Villa dei Misteri, Pompeii
(<http://library.artstor.org>)



Fig. 5.1 - Door from a Roman mithreum. Now at the Museum of London
(<http://www.thehistoryblog.com/wp-content/uploads/2017/11/Section-of-Roman-timber-door-c-MOLA.jpg>)



Fig. 5.3 - Exterior door of the Casa di Ottavio Quartione, Pompeii. Cement cast of the original. Photo courtesy of Marie Schulze
(<http://www.pompeiiinpictures.com>).

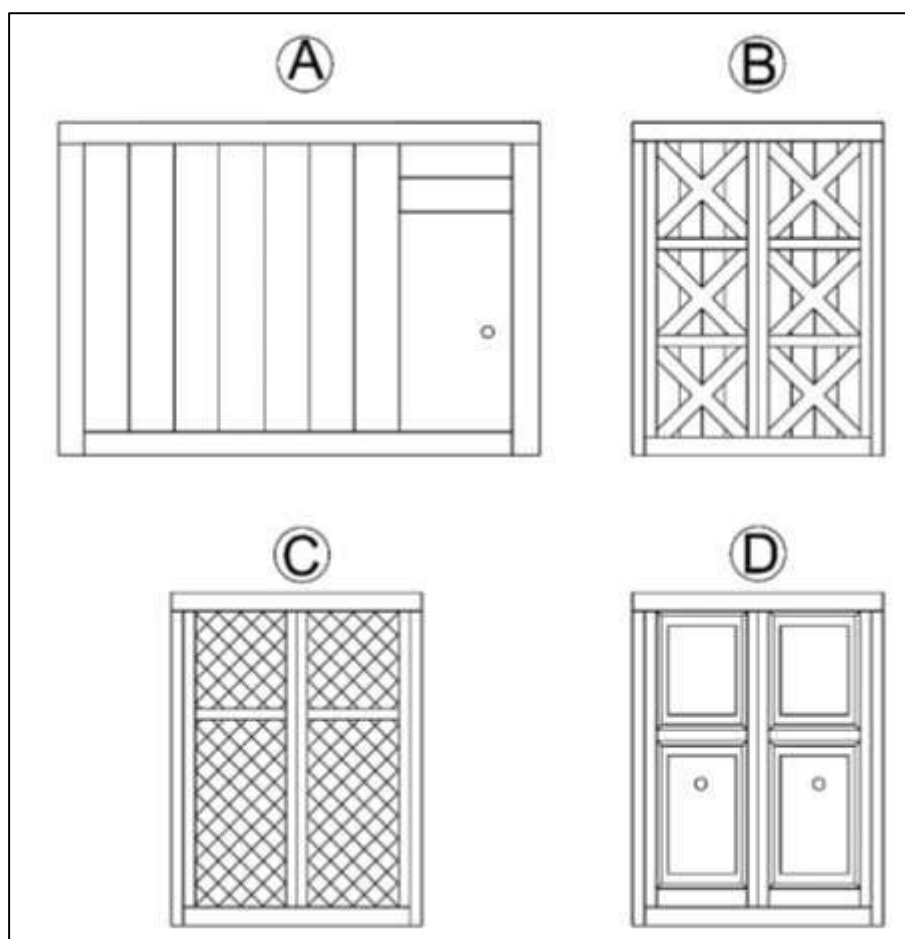


Fig. 5.4 - Door-leaves typology (by author).

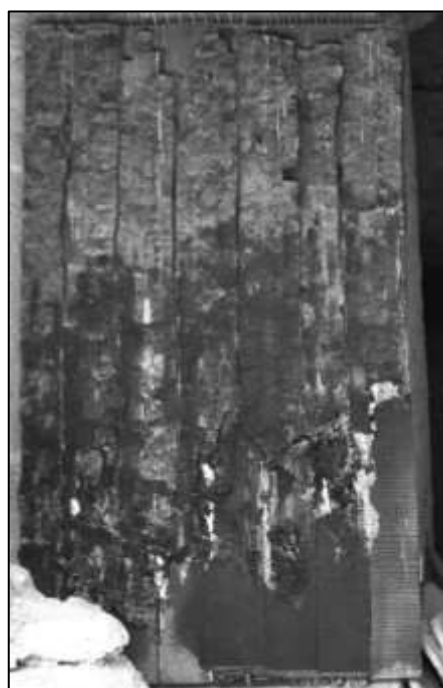


Fig. 5.5 - Shop door from the Decumanus Maximus of Herculaneum (by author)



Fig. 5.6 - Lattice door-leaf from the Insula Ortientalis II of Herculaneum (Adam 1994: fig. 676.)



Fig. 5.7- Triple-leaved door from the Villa dei Misteri. Cement cast of the original (<http://library.artstor.org>)

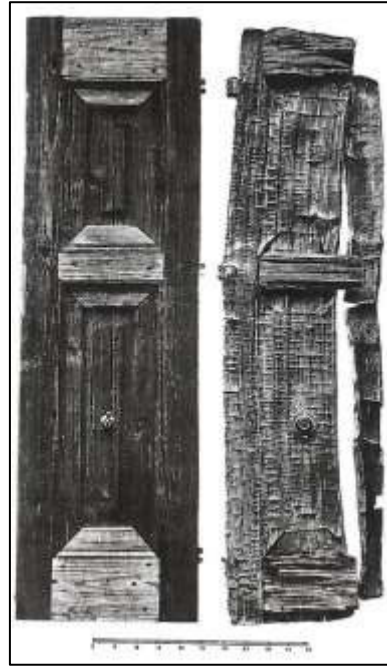


Fig. 5.8 - Shutters discovered at the Lake Nemi excavations. On the left the reconstruction, on the right the original (Ucelli 1950: fig.169)



Fig. 5.9 - Folding shutter from Villa dei Misteri, Pompeii
<http://library.artstor.org>.



Fig. 5.10 - Shutters from the Decumanus Maximus of Herculaneum (by author).



Fig. 5.11 - North porticus from the Casa dell' Efebo, Pompeii. Photo by Stanley A. Jashemski.
(<http://www.pompeiiinpictures.com>).



Fig. 5.12 - Detail of the base of one of the columns between room B and I in the Domus di Cupido e Psiche, Ostia
(Photo by author).

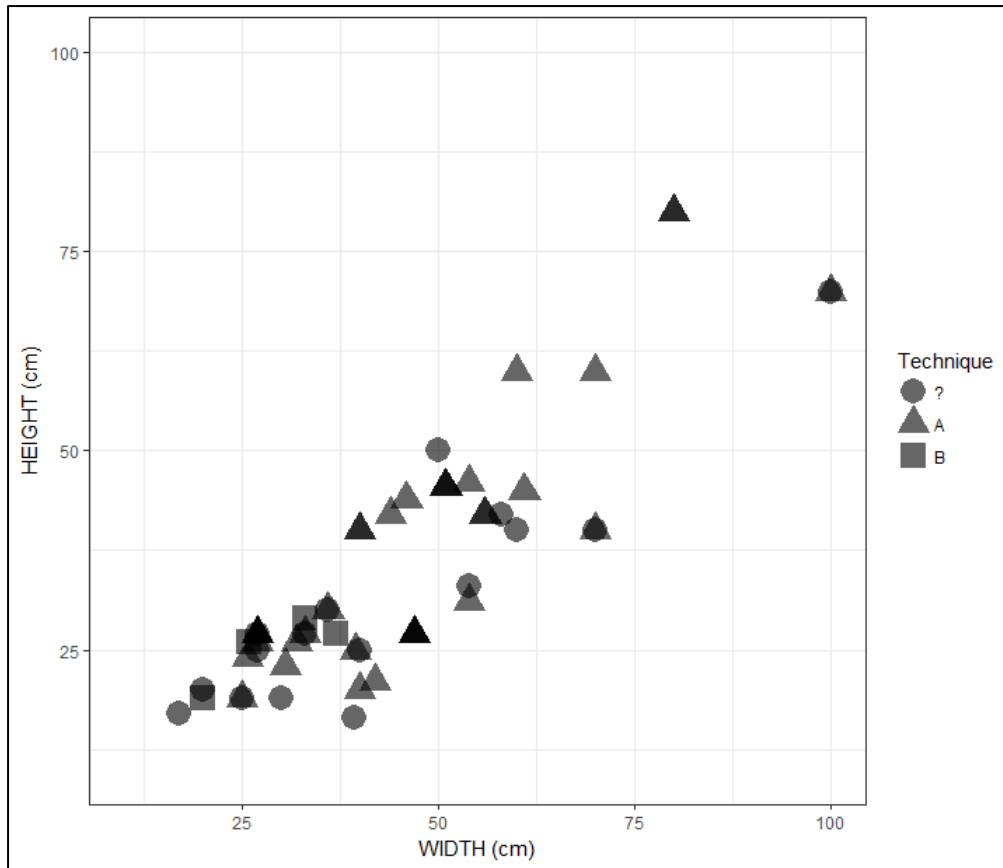


Fig. 5.13 - Sizes of glass sheets and techniques. The diagram show the distribution of the sizes of the panels on the different production techniques. ?- impossible to determine, A- Casting technique, B- Blowing technique.

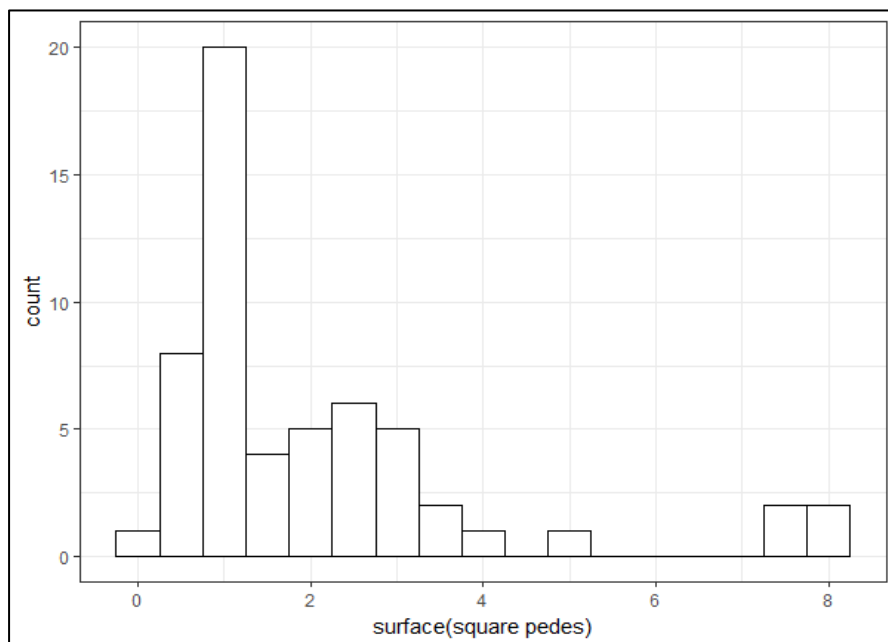


Fig. 5.14 - The surface area of window glass. The diagram shows the recurrence of surfaces of the window glazed sheets

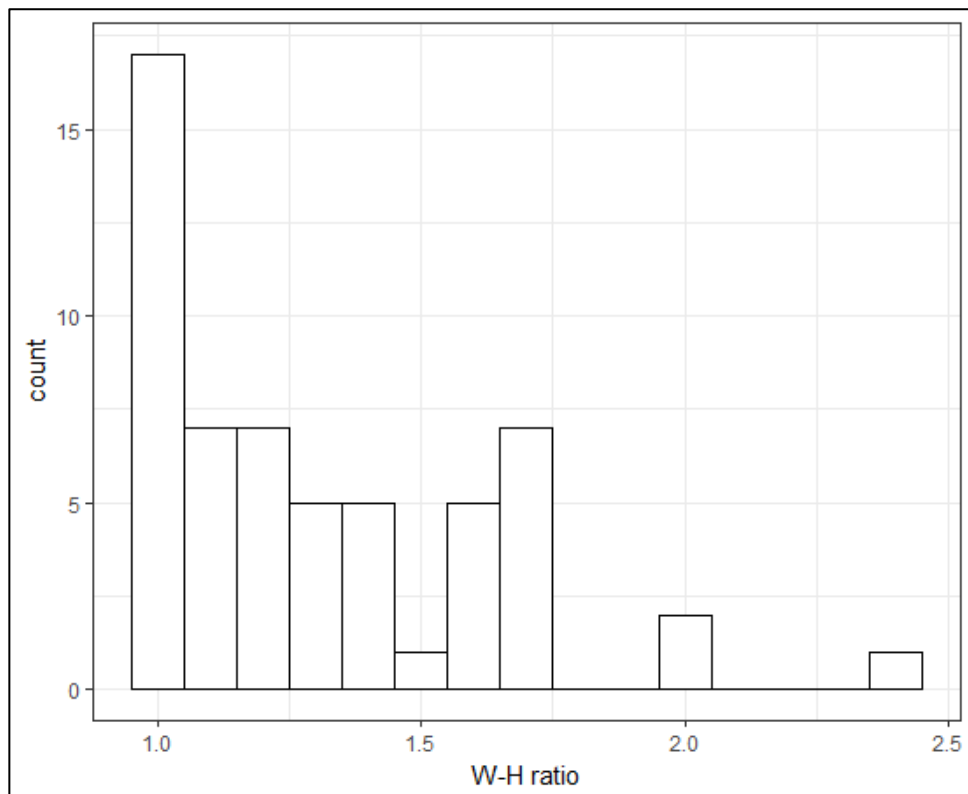


Fig. 5.15 - W-H ratio of the windowpanes. The diagram shows the recurrence of the width/height ratio in the windowpanes.

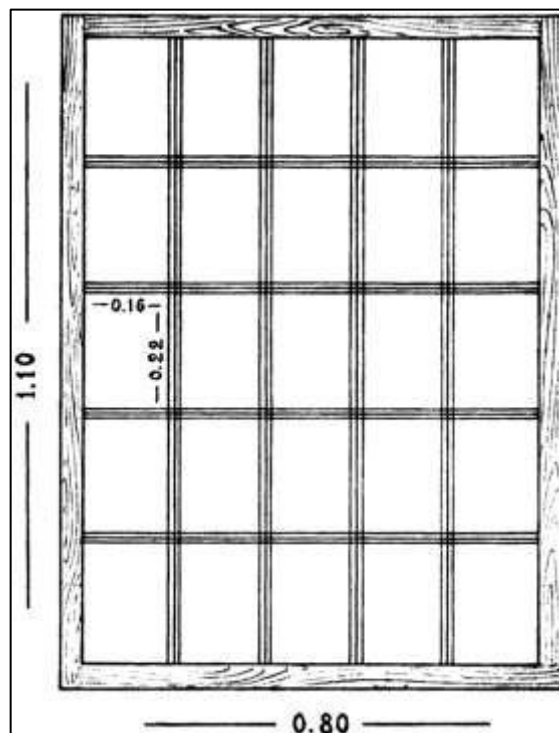


Fig. 5.16 - Reconstruction of a window from the Casa di Pansa, Pompeii (Spinazzola 1953: fig. 76).

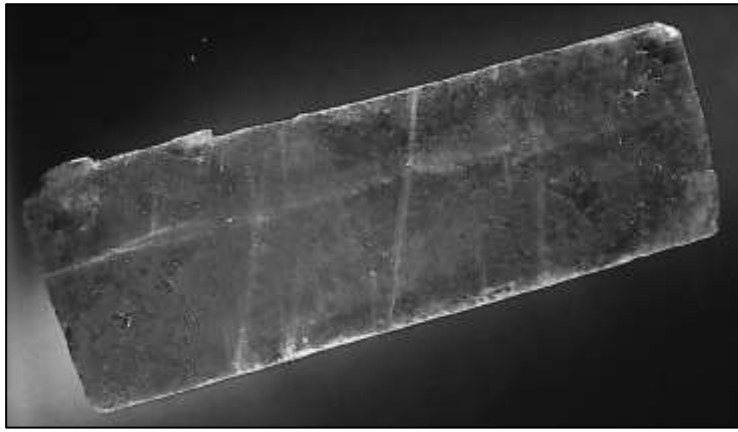


Fig. 5.17 - *Sheet of Lapis Specularis*
(Dell'Acqua 2004: 195. Cat. 1.1).



Fig. 5.18 - *Two windows with vertical bars from the Karanis excavation*
(Husselman 1979: Pl 61.a).



Fig. 5.19 - *Fenestellae Confessionis from the Case del Celio, Rome*
(photo by author).



Fig. 5.20 - *Internal window from the Case del Celio, Rome.*
(photo by author)



Fig. 5.21 - Small window from the Casa del Labirinto, Pompeii. Photo taken in 1974 by Stanley A. Jashemski (<http://www.pompeiiinpictures.com>).

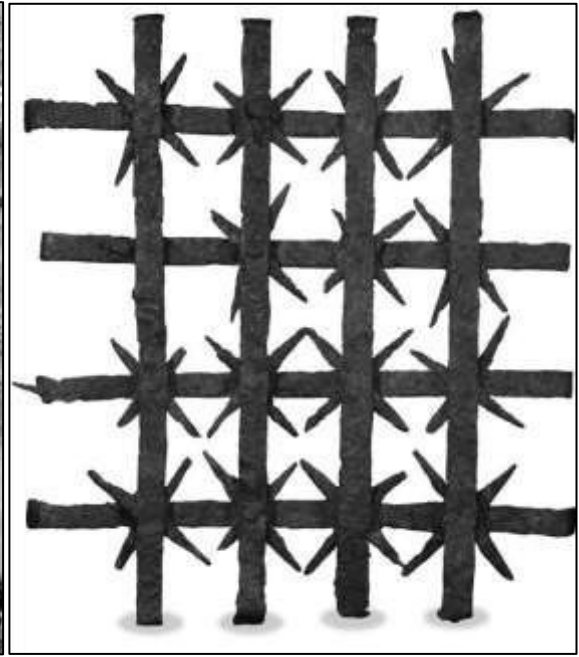


Fig. 5.22 - Iron grill and nails (third/fourth century AD) from Hinton St. Mary now at the British Museum (British Museum catalogue-1966,0206.1).

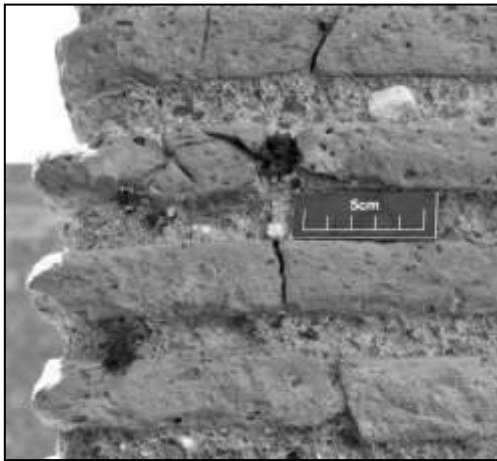


Fig. 5.23 - Detail of the possible traces of grills in a window from the Casggiato delle Trifore, Ostia (photo by author).

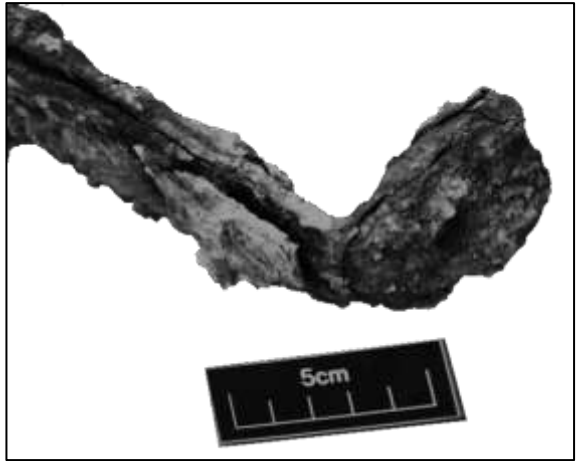


Fig. 5.24 - Detail of the grill from the Domus del Chirurgo, Rimini (photo by author).

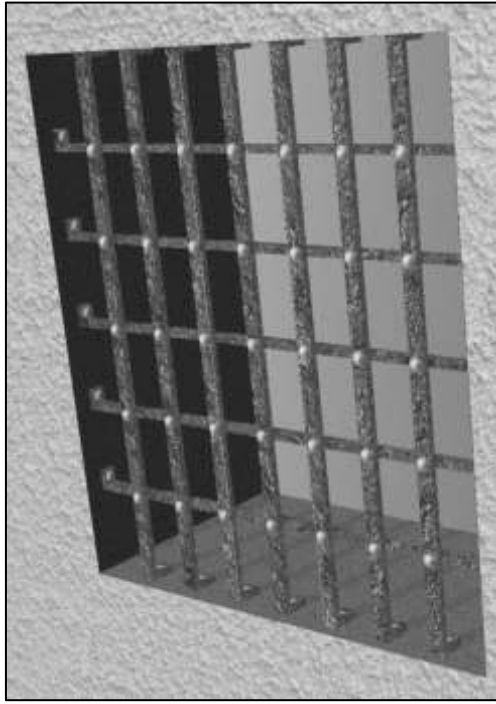


Fig. 5.25 - 3D reconstruction of the Type A grill (by author).



Fig. 5.26 - 3D reconstruction of the Type A grill with wooden frame (by author)



Fig. 5.27– Grill from the Casa dell'Erma in Bronzo, Herculaneum – SDB Opening: 1411 (photo by author).

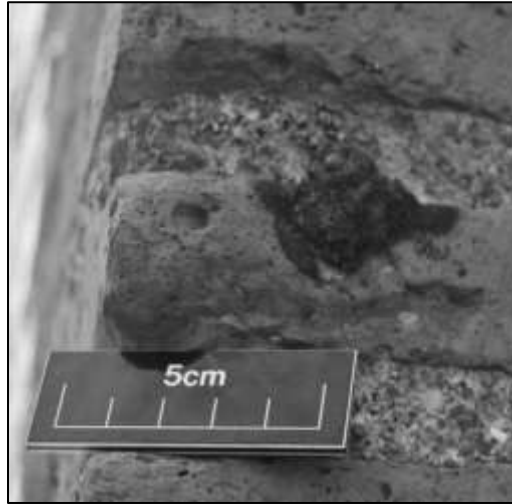


Fig. 5.28 -Detail of the possible traces of grills in a window from the Caseggiato delle Trifore, Ostia (photo by author).

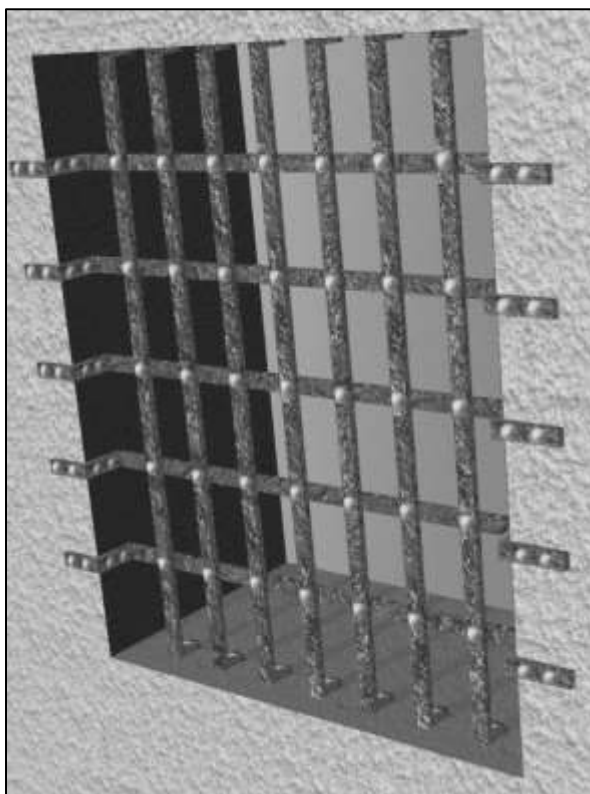


Fig. 5.29- *3D reconstruction of the Type B grill (by author).*

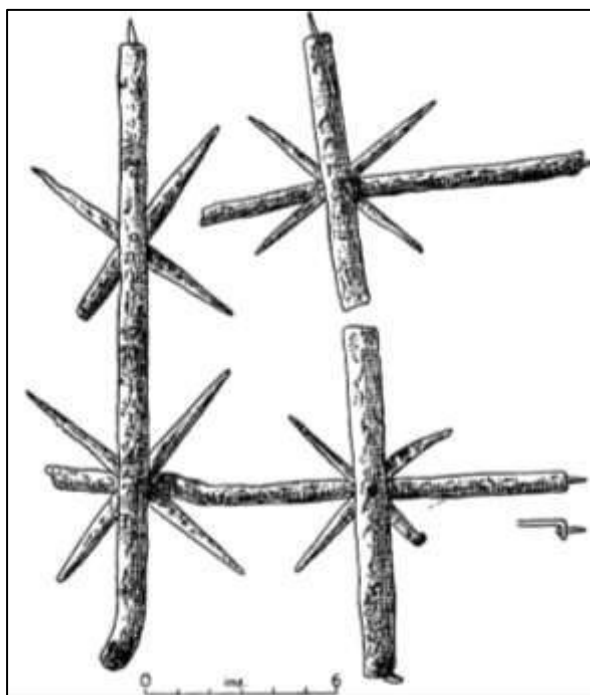


Fig. 5.30 – *Reconstruction of the Northampton grill, cross elements and bars (Webster 1959: fig. 3)*



Fig. 5.31- *Locking system from the Casggiato del Larario, Ostia (photo by author).*



Fig. 5.32 - *Detail of the blocked entrance at Casa dell'Efebo, Pompeii (Photo courtesy of Buzz Ferebee. <http://www.pompeiiinpictures.com/>)*



Fig. 5.33 - *Late Roman slide key from the Menil Collection, Houston Texas (Pace 2014: fig. 10).*

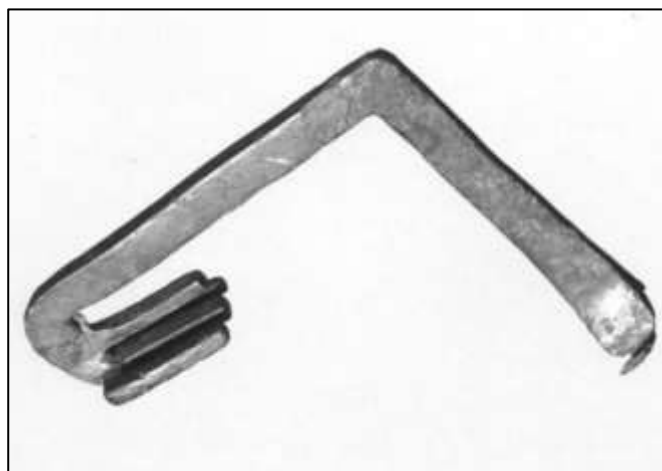


Fig. 5.34- *Roman lift key from the Menil Collection, Houston Texas (Pace 2014: fig. 15).*



Fig. 5.35 - Roman Rotary key (first-third century AD)
(British Museum catalogue- 1975,1104.1).



Fig. 5.36 – Hinge metallic plaque sill in situ on a threshold from the Casa del Chirurgo in Rimini (SDB_Threshold Sill: T0104. Photo by G.Rossi).

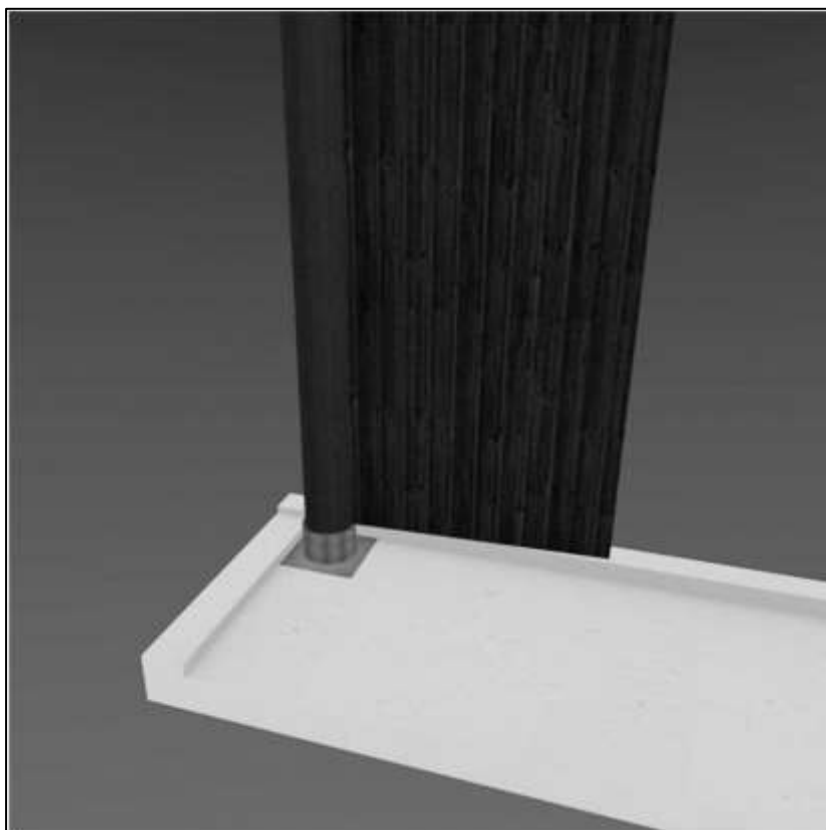


Fig. 5.37 – *3D reconstruction of the metallic plaque hinges mechanism (by author).*

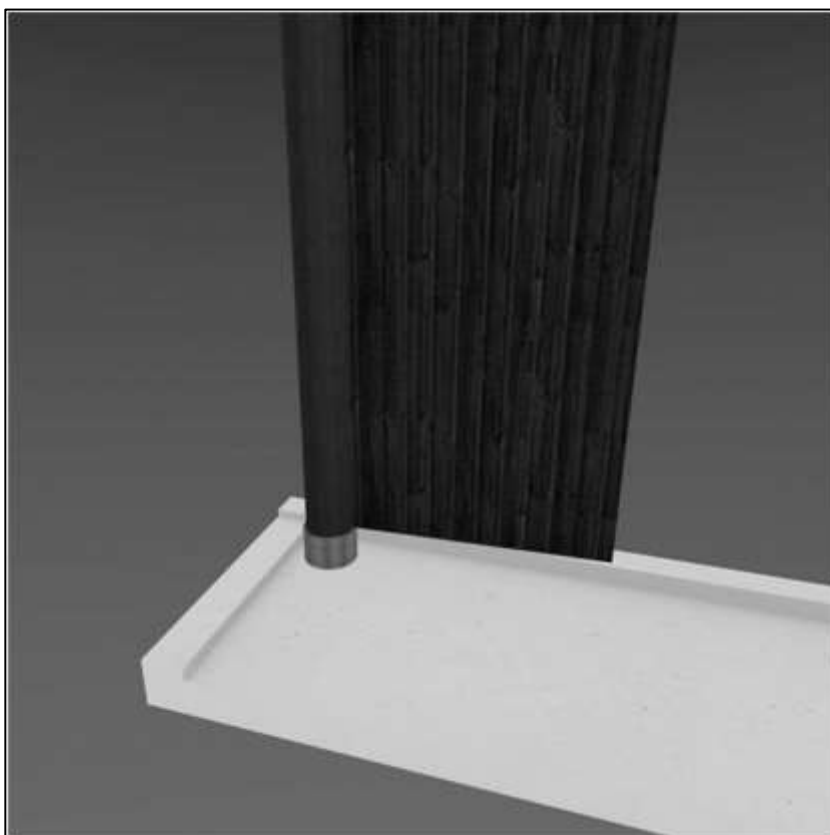


Fig. 5.38 – *3D reconstruction of the second type hinges mechanism. In this case, the vertical hinge pivot directly on the threshold (by author).*

Figures Chapter 6

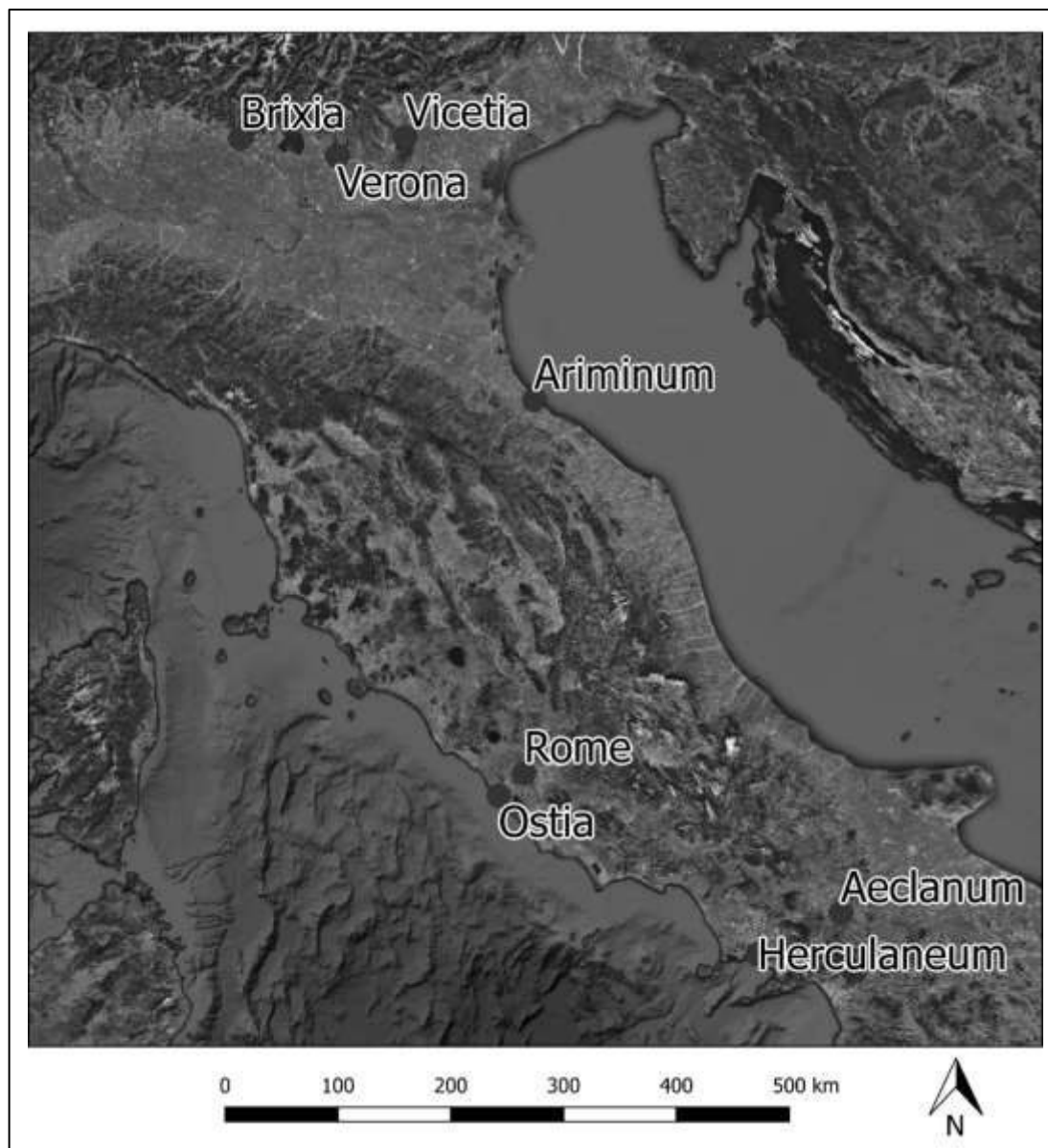


Fig. 6.1 – *Location of the sites
(by author).*

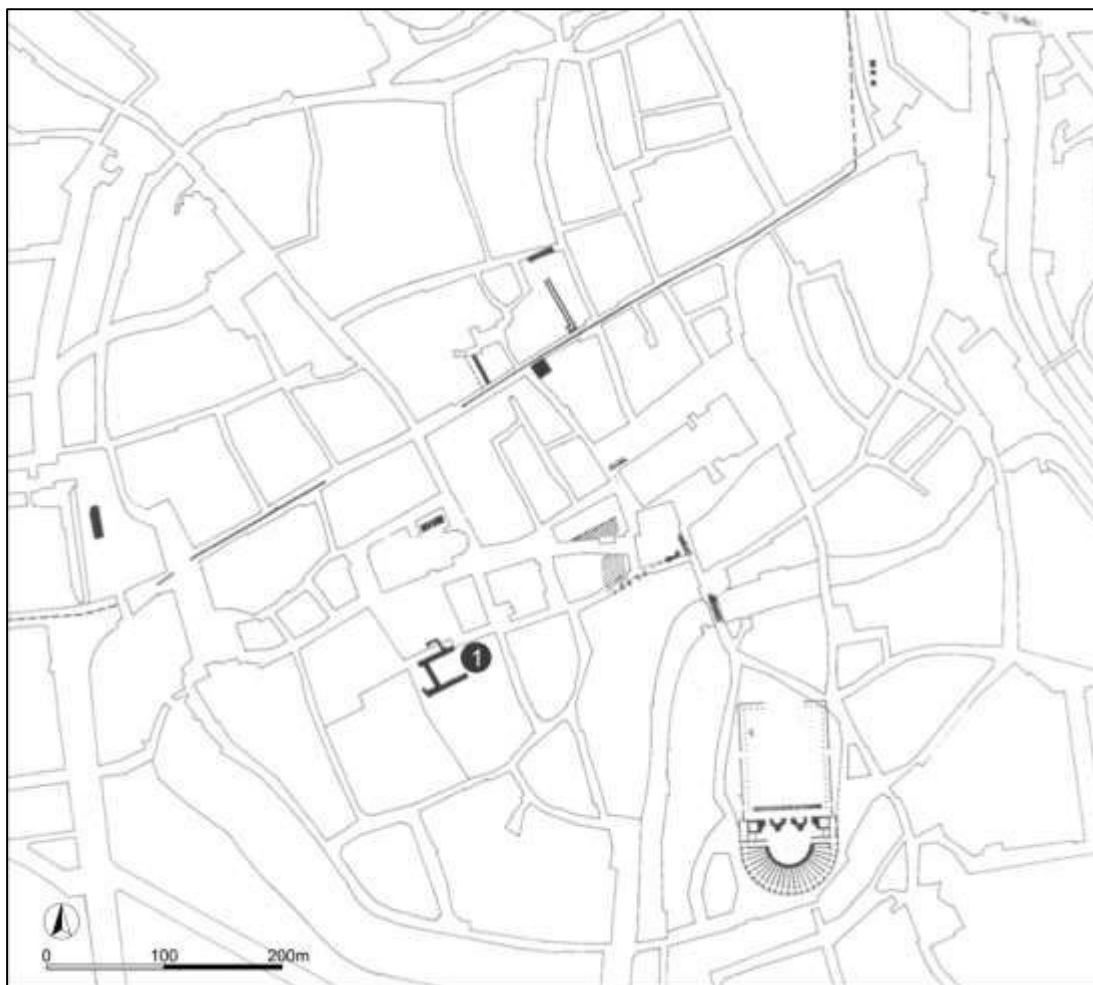


Fig. 6.2 – Plan of Vicenza with the localisation of the Domus del Criptoportico (1) (modified from Ghedini and Annibaletto 2012b: 512).

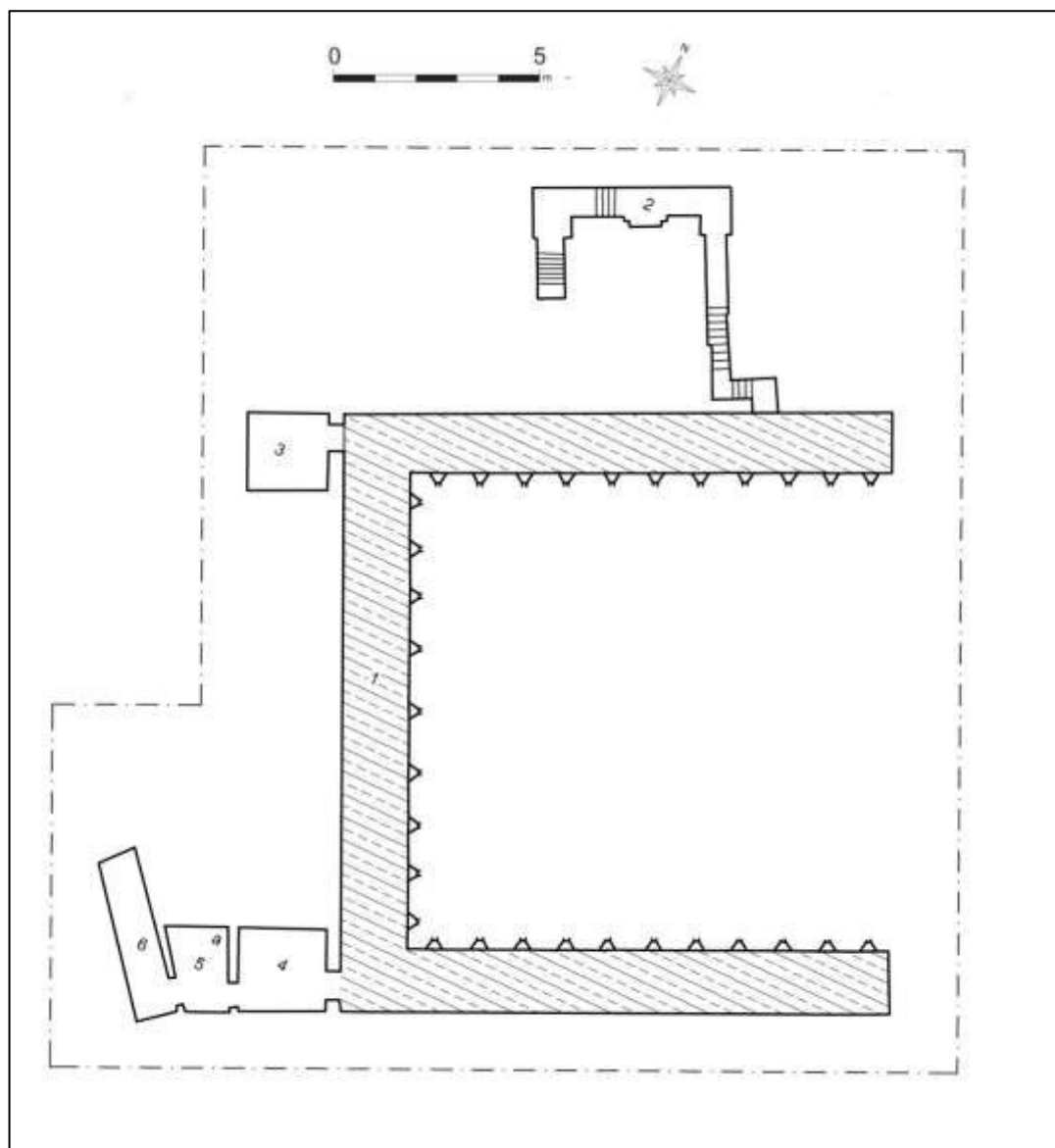


Fig. 6.3 - *Plan of the Domus del Criptoportico*
(elaborated from Ghedini and Annibaletto 2012c: 355).



Fig. 6.4 – *Detail of the hinge hole in the lintel from the Domus del Criptoportico (photo by author).*

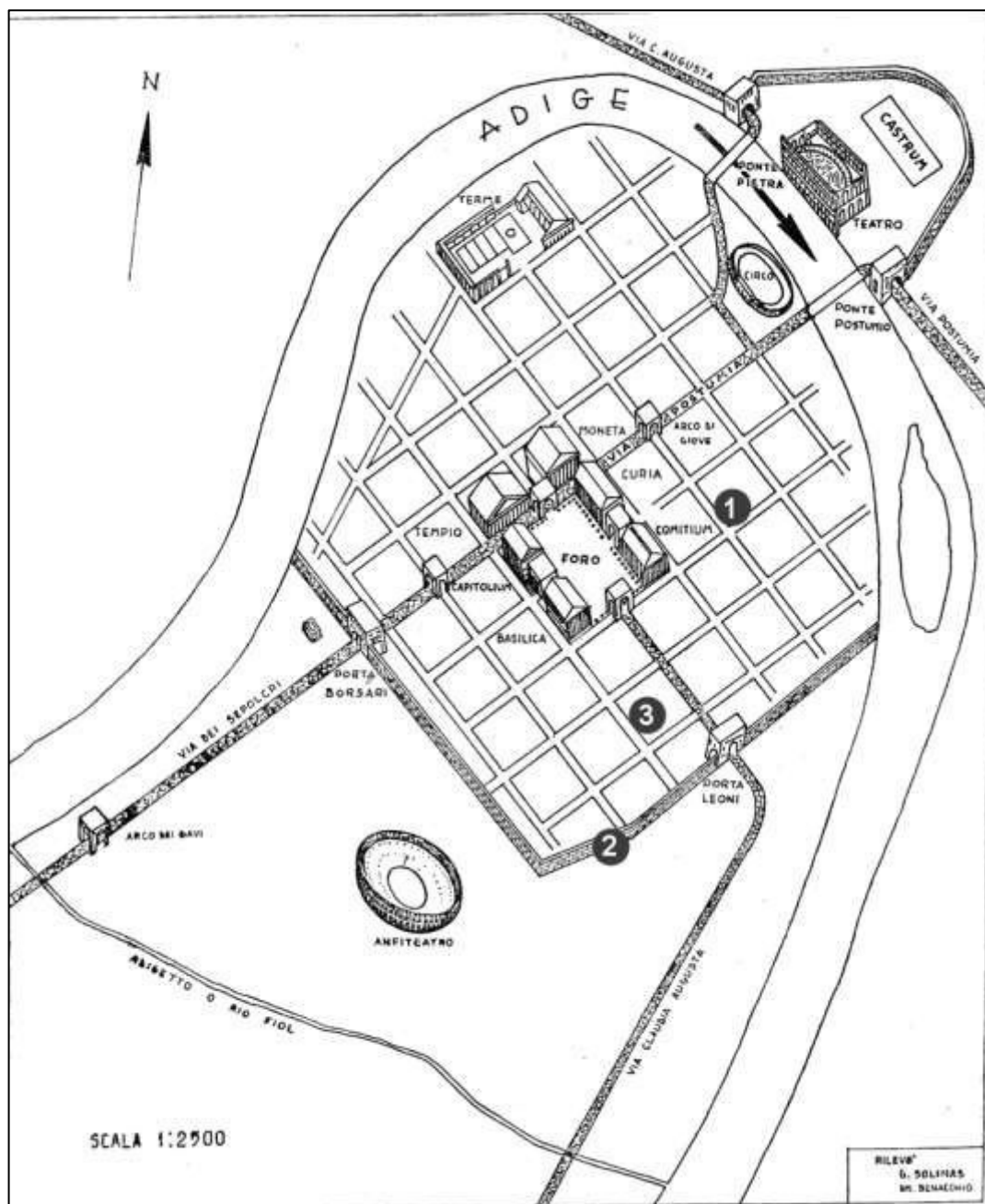


Fig. 6.5 – Plan of the Roman Verona. 1- Domus dell'Istituto di Fotografia, 2- Domus dell'Istituto delle Figlie di Gesu, 3- Domus di Piazza Nogara (modified from Rilevo G. Solinas).

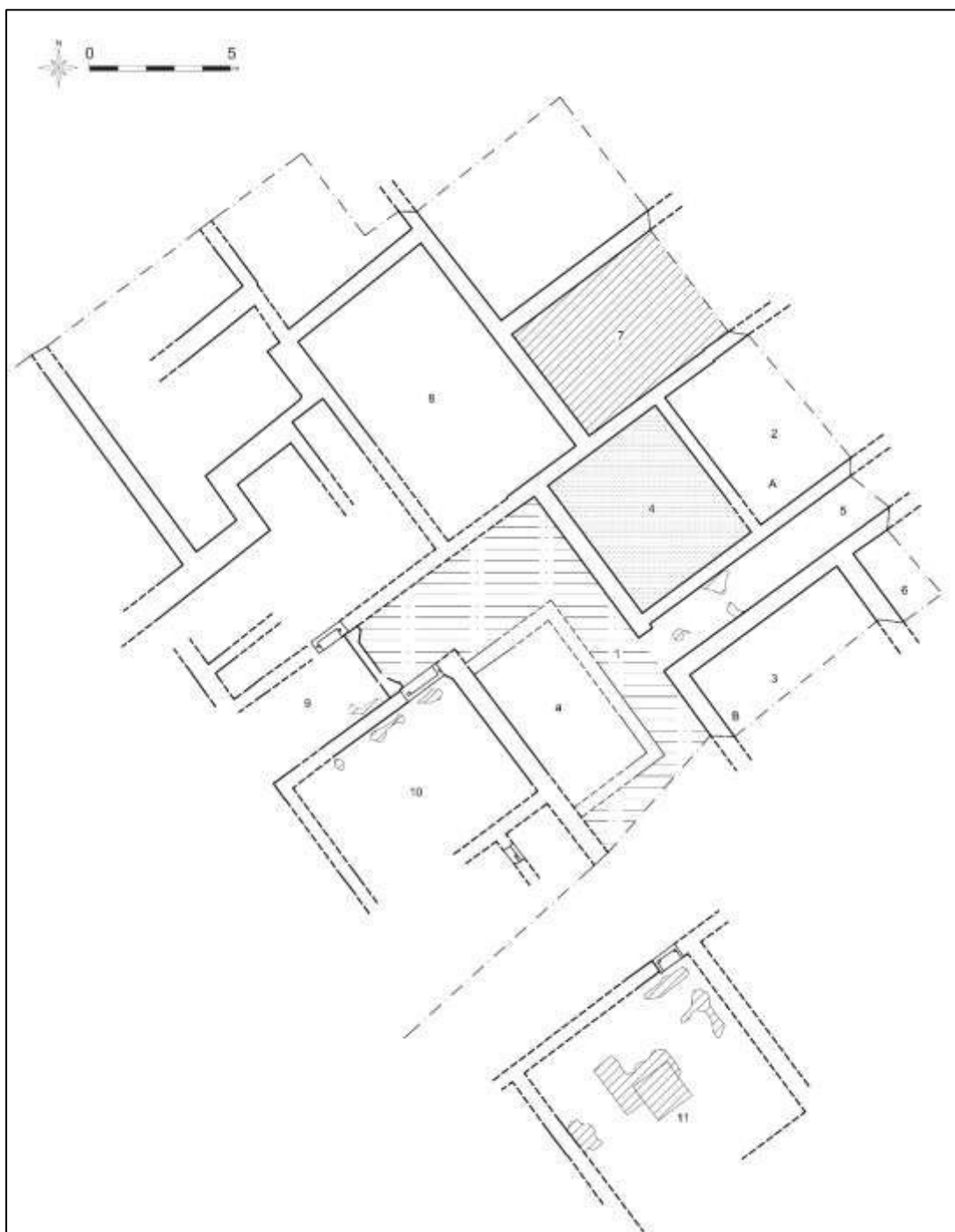


Fig. 6.6 – *Plan of the second phase of the Domus dell'Istituto di Fotografia (elaborated from Ghedini and Annibaletto 2012c: 346).*

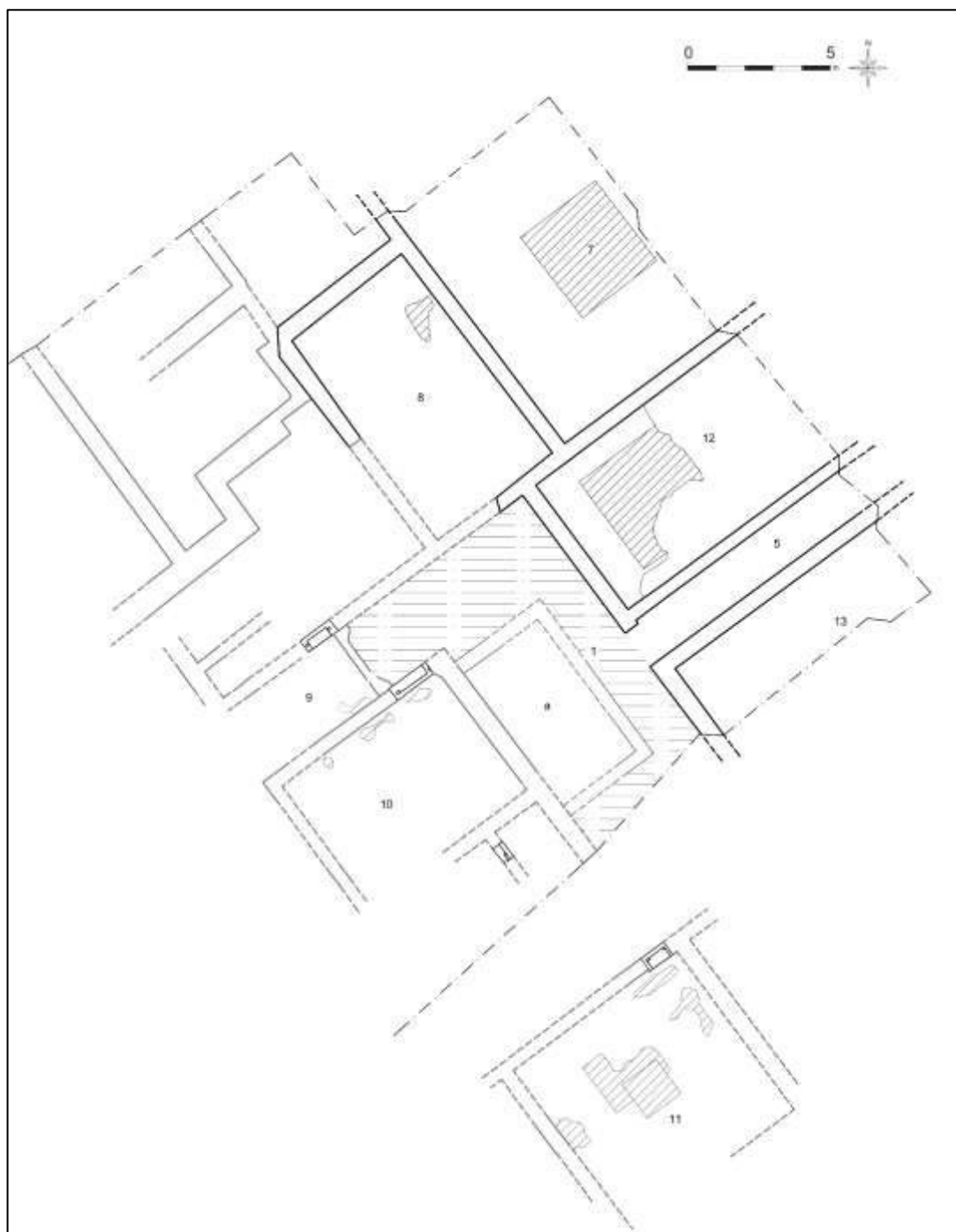


Fig. 6.7 – *Plan of the third phase of the Domus dell'Istituto di Fotografia (elaborated from Ghedini and Annibaletto 2012c: 347).*

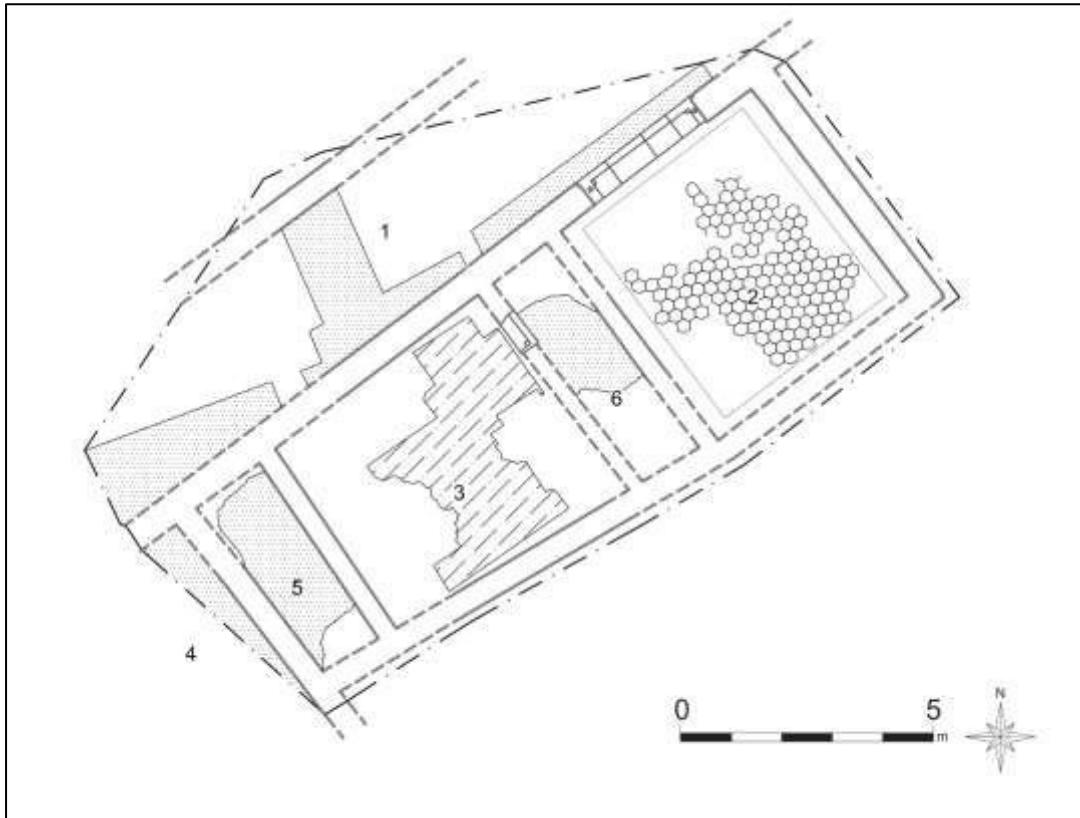


Fig. 6.8 – *Plan of the Domus dell'Istituto delle Figlie di Gesu*
(from Ghedini and Annibaletto 2012c:353).

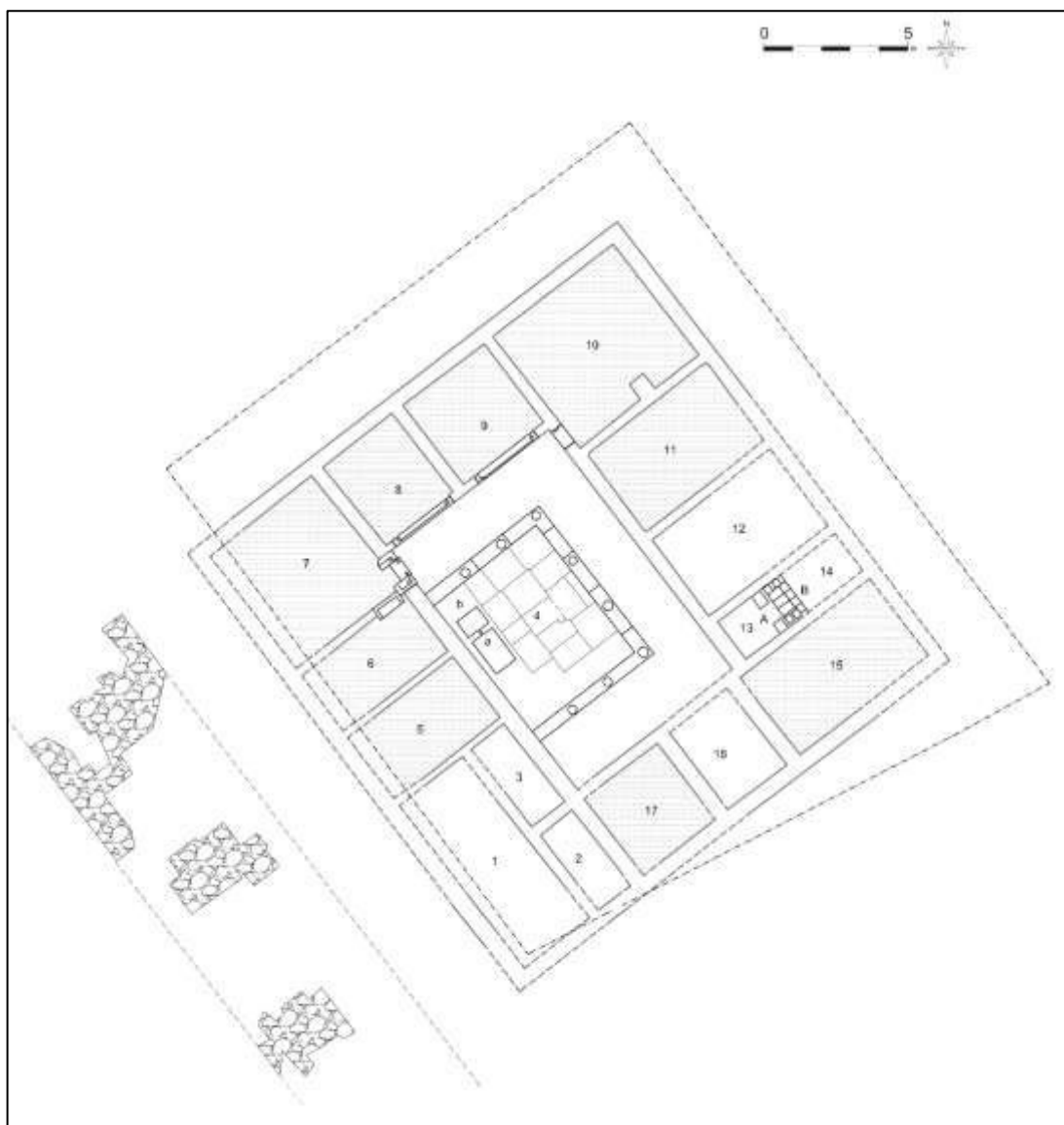


Fig. 6.9 – *Plan of the Domus di Piazza Nogara*
(from Ghedini and Annibaletto 2012c:351).

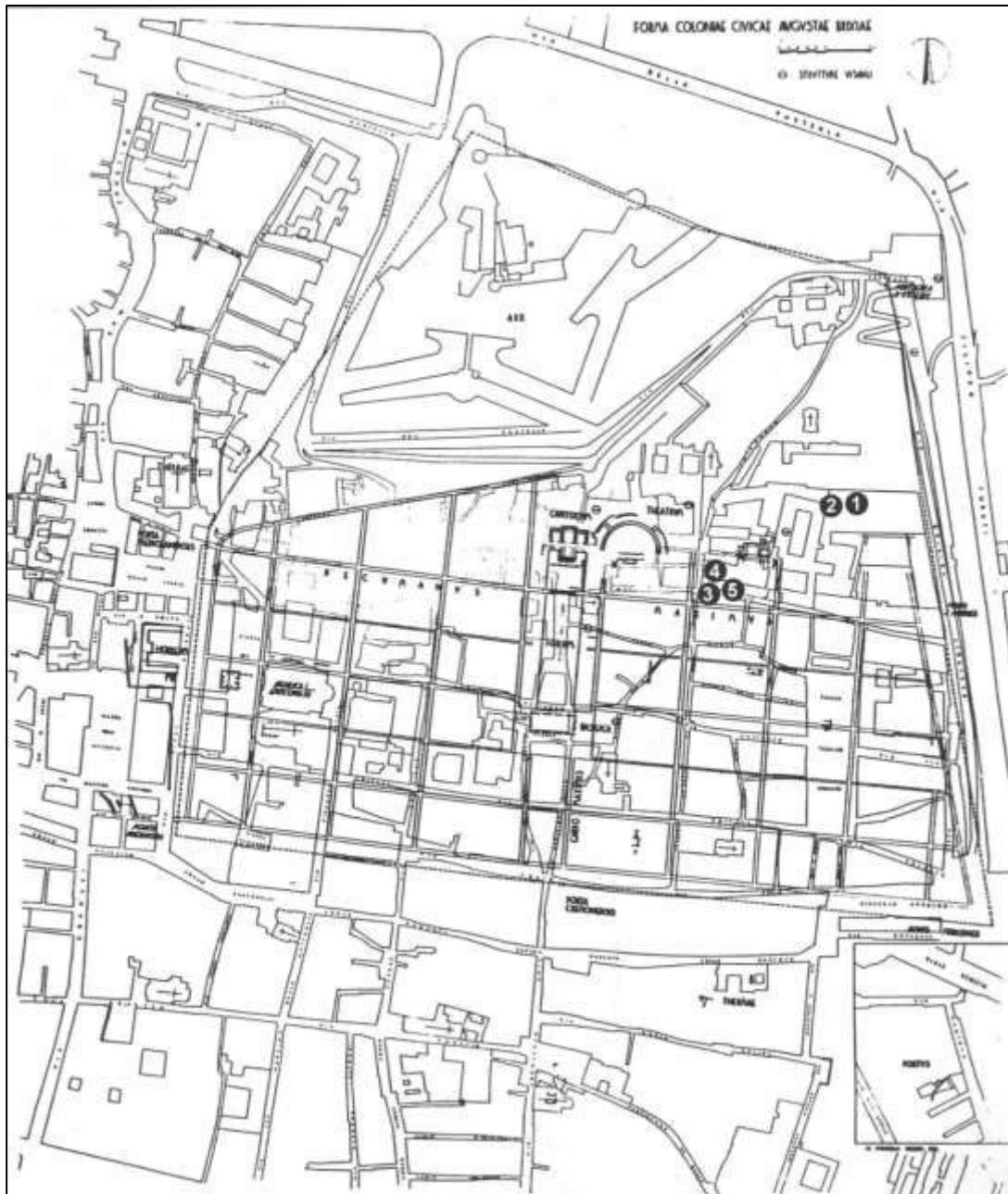


Fig. 6.10 – Plan of Brescia. 1- Domus di Dioniso, 2- Domus delle Fontane, 3- Domus B di Santa Giulia, 4- Domus C di Santa Giulia, 5- Domus C1 di Santa Giulia (elaborated from Bussi 1984).

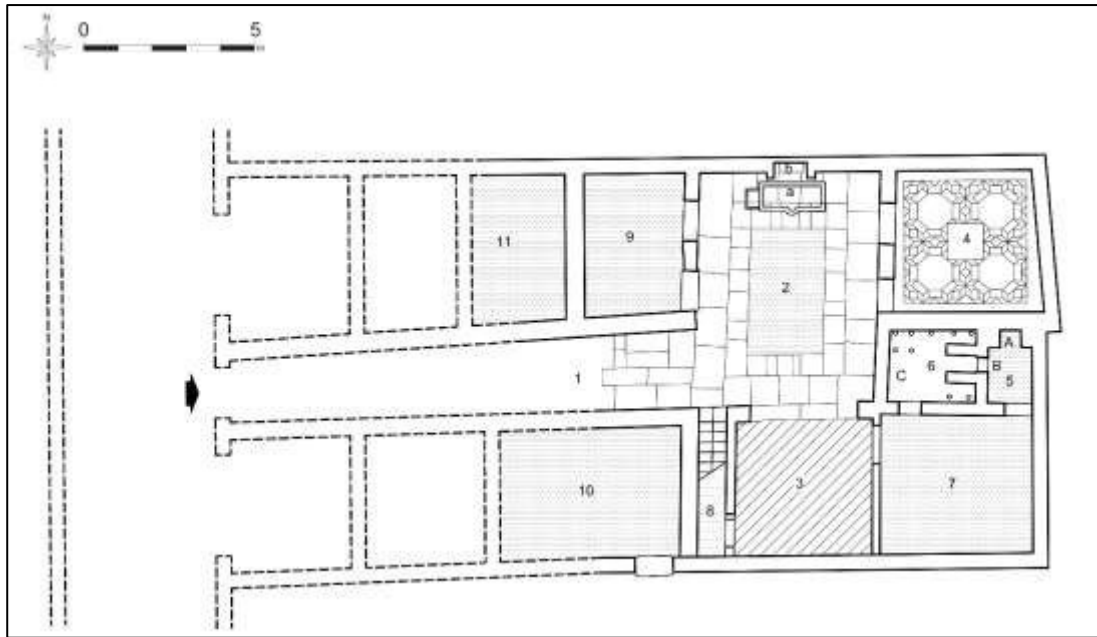


Fig. 6.11 – *Domus di Dioniso, Housing Unit 1*
(elaborated from Ghedini and Annibaleto 2012c: 174).



Fig. 6.12 – *Domus di Dioniso (Blue-Housing Units 2) and Domus delle Fontane (Yellow-Housing Units 2)*
(modified from Ghedini and Annibaleto 2012c: 174, 176).

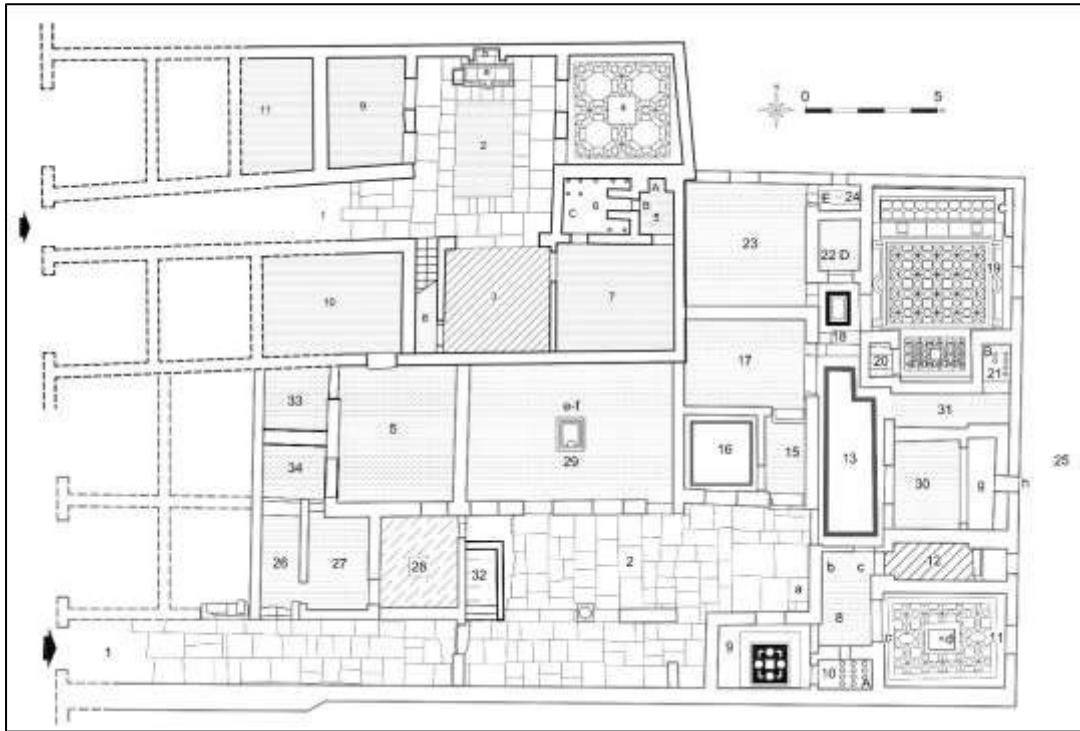


Fig. 6.13 – Plans of the area of the Domus di Dioniso and of the Domus delle Fontane (modified from Ghedini and Annibaleto 2012c:174, 176).

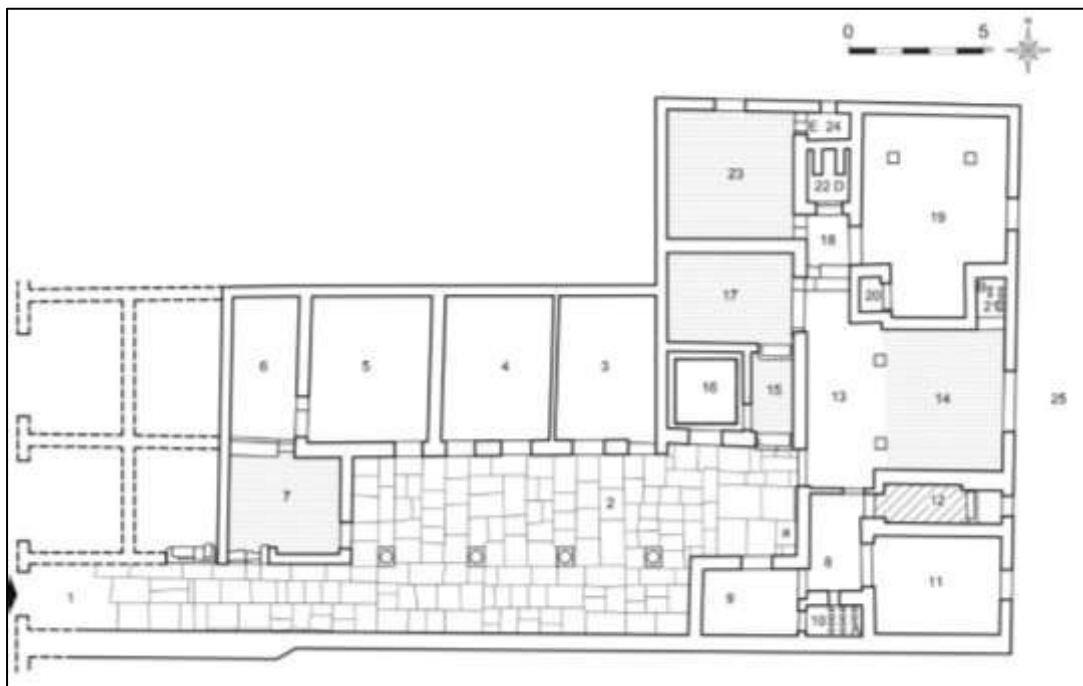


Fig. 6.14 – Domus delle Fontane, first phase (from Ghedini and Annibaleto 2012c:175).

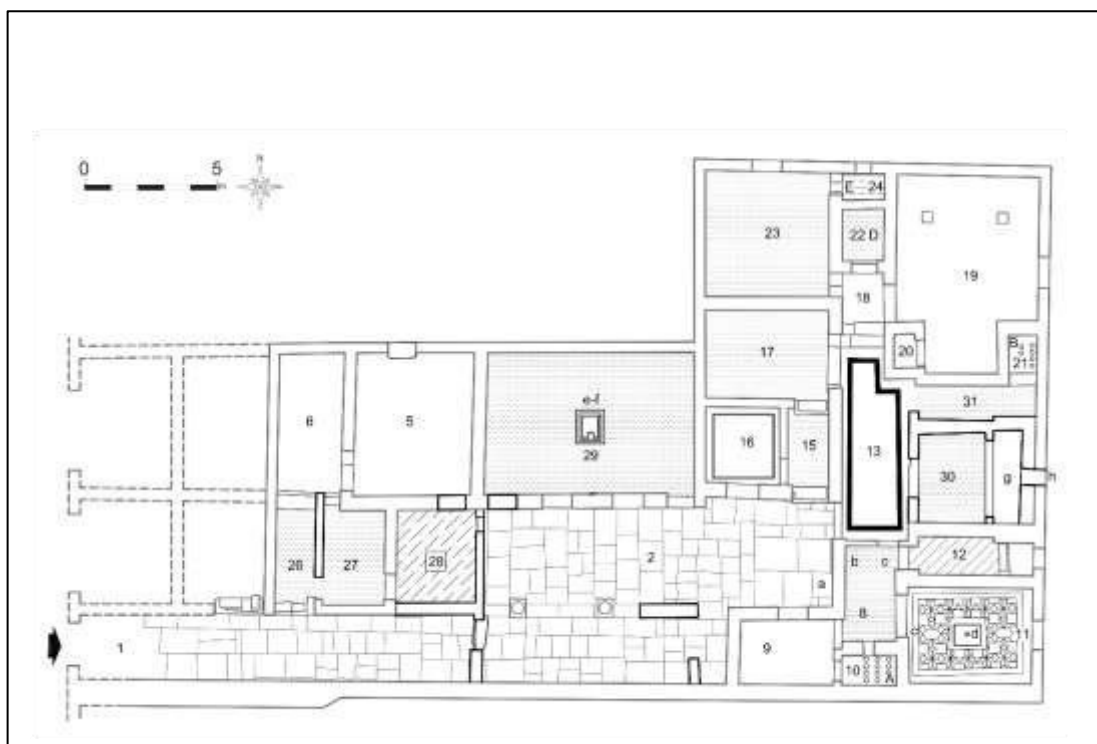


Fig. 6.15 – *Domus delle Fontane*, second phase (from Ghedini and Annibaletto 2012c: 175).

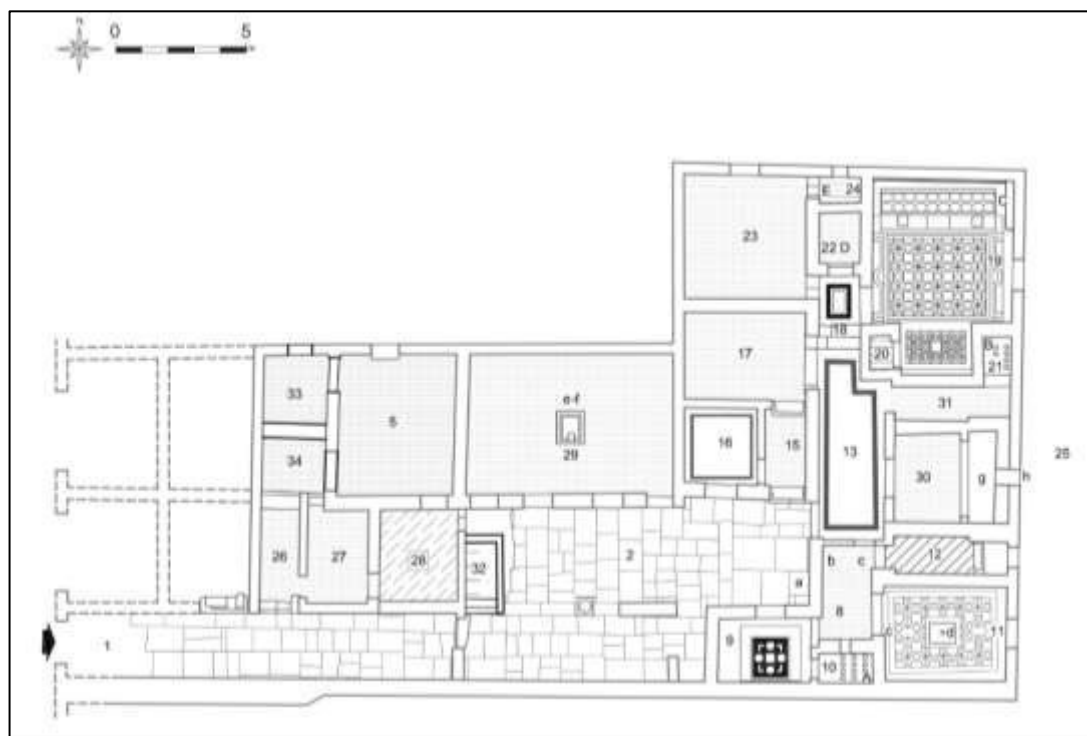


Fig. 6.16 – *Domus delle Fontane*, third phase (from Ghedini and Annibaletto 2012c: 176).

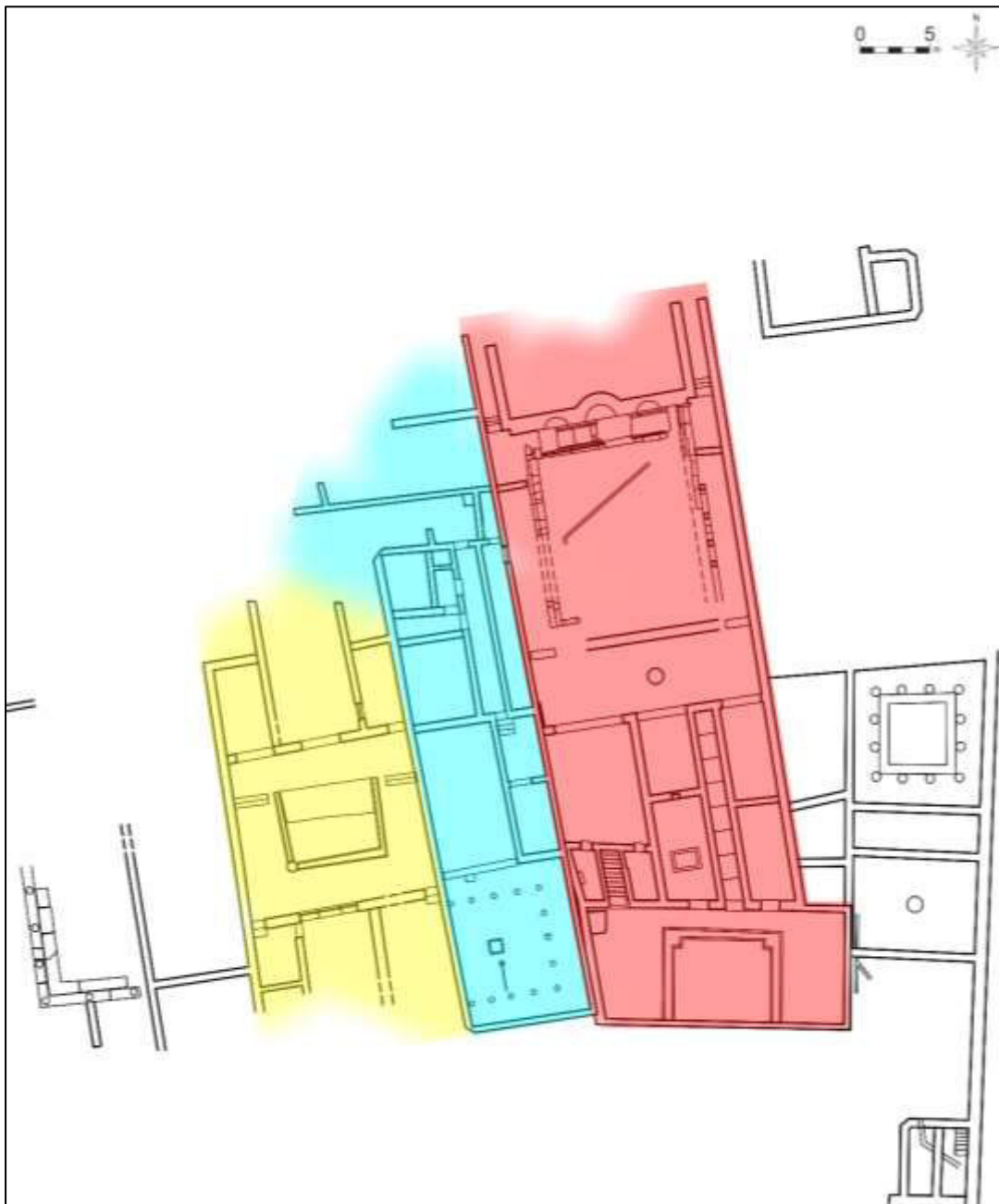


Fig. 6.17 – *Complesso dell'Ortaglia. In yellow the Domus B, in blue the Domus C1 and in red the Domus C (elaborated from Ghedini and Annibaletto 2012c: 167).*

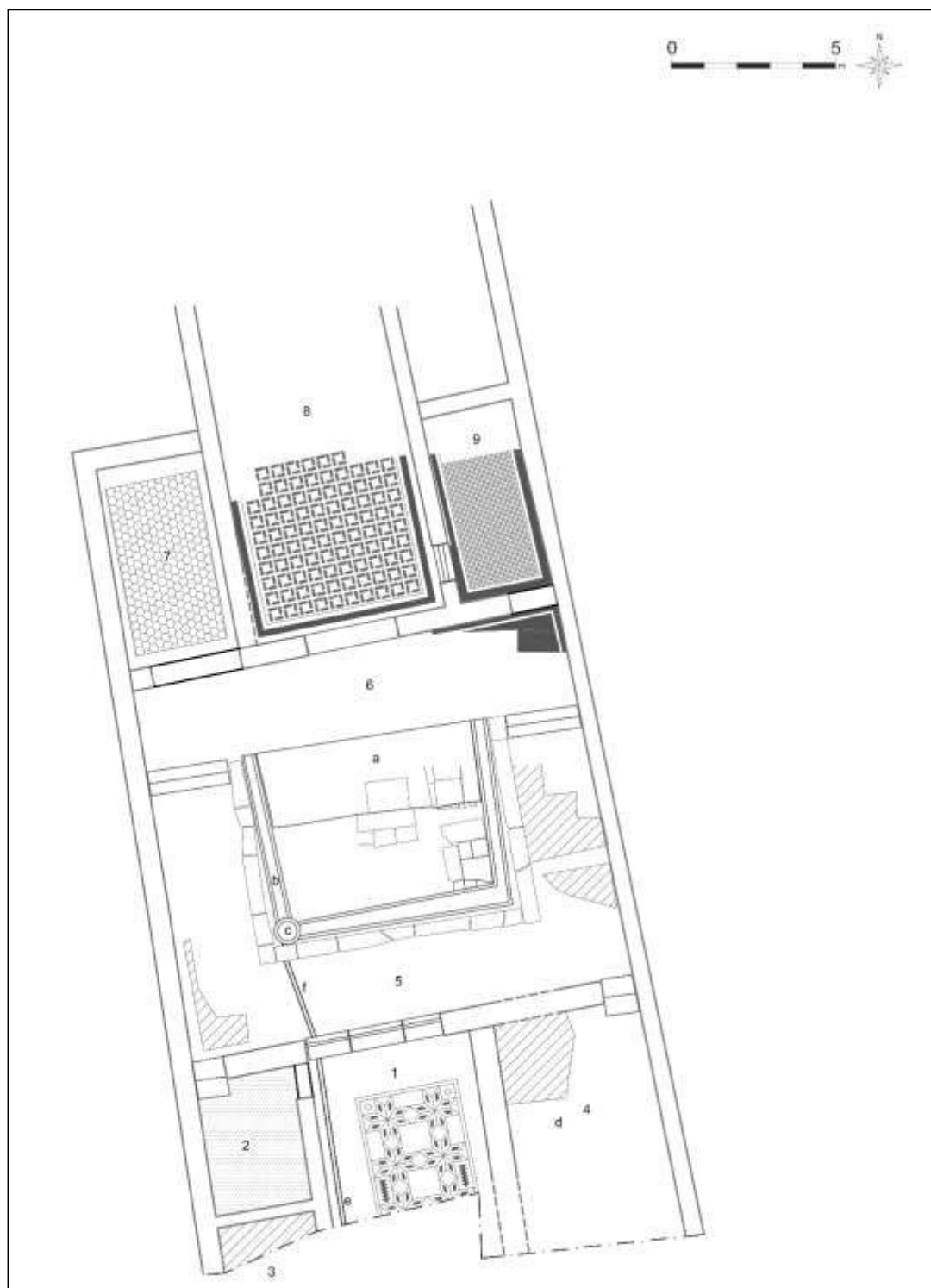


Fig. 6.18 – *Domus B of Santa Giulia* (from Ghedini and Annibaletto 2012c: 168).

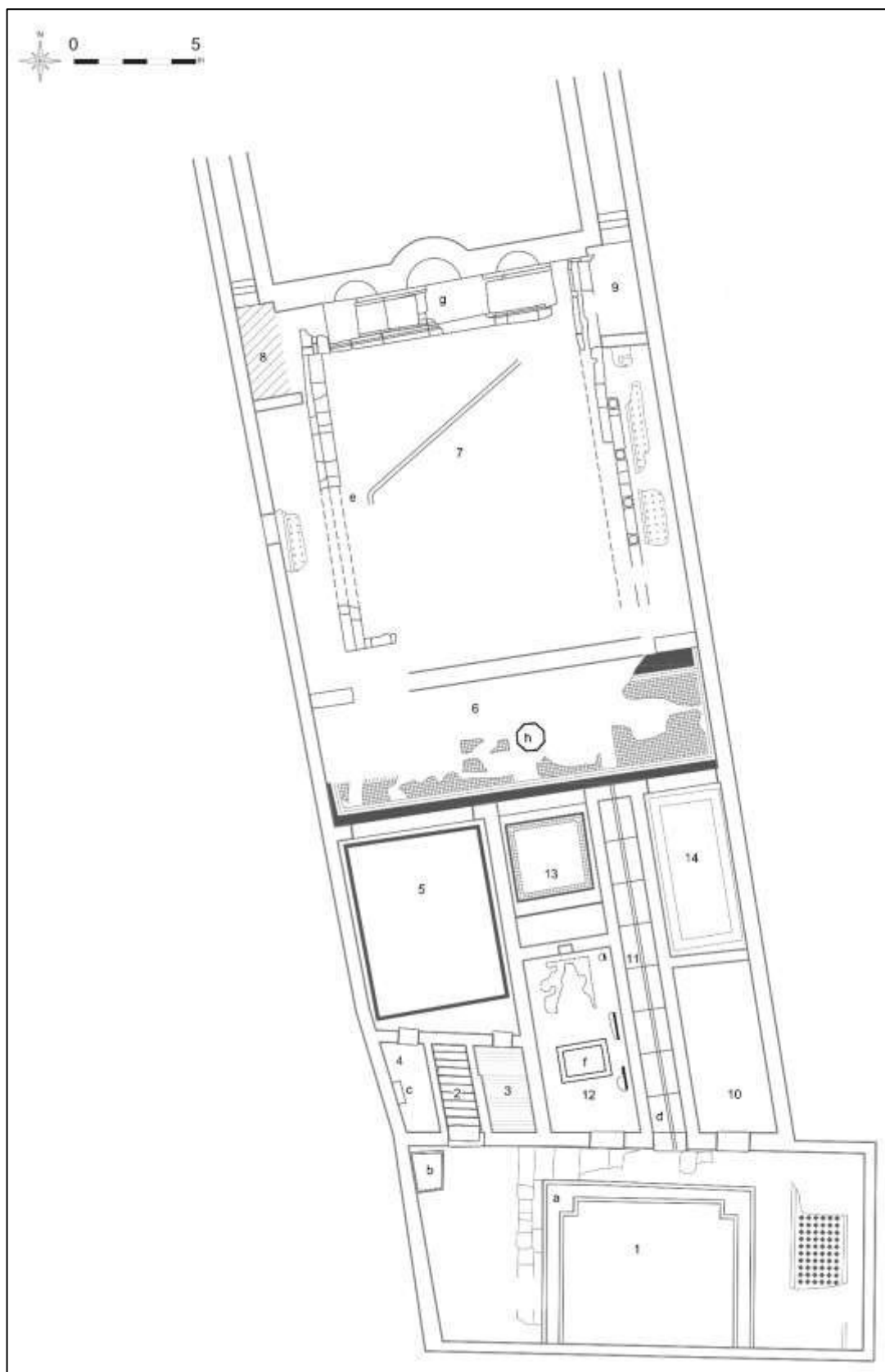


Fig. 6.20 – *Domus C of Santa Giulia* (from Ghedini and Annibaletto 2012c: 172).

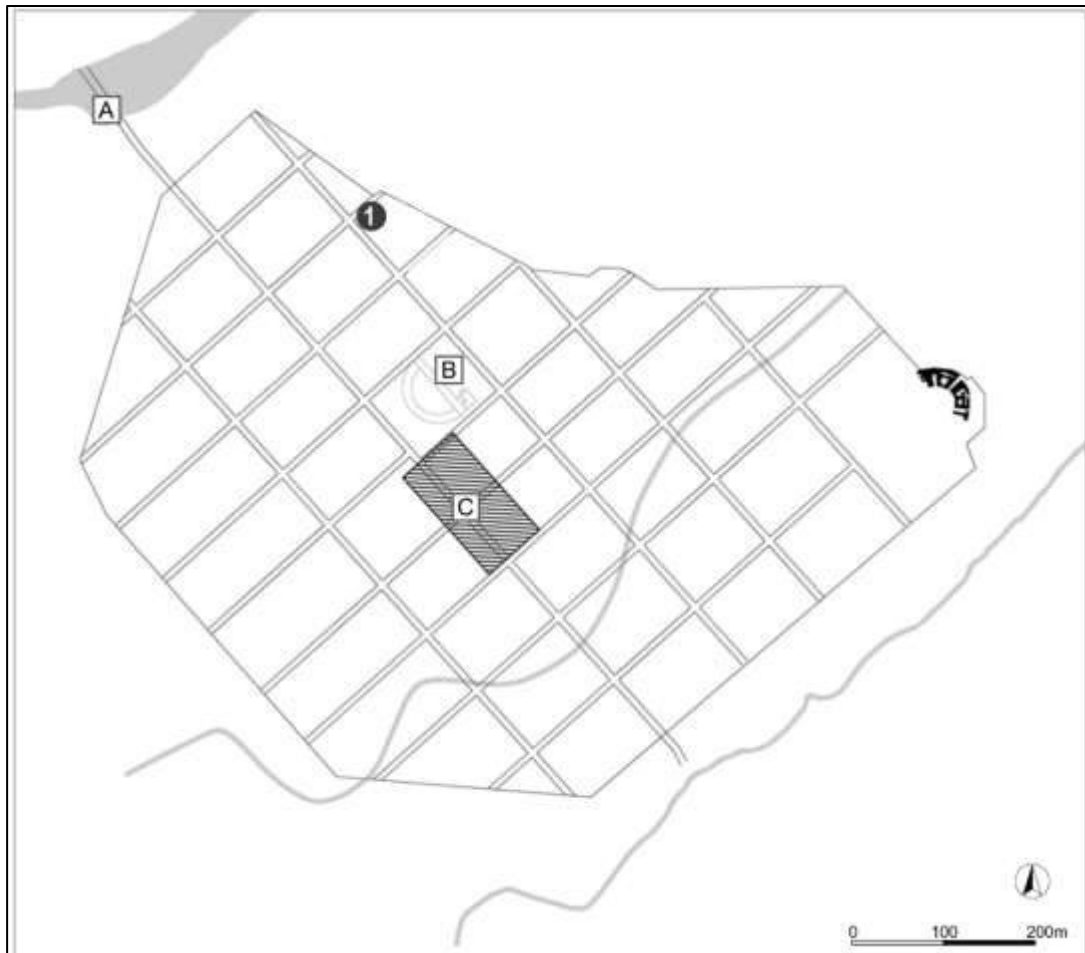


Fig. 6.21 – Plan of Rimini. 1- Domus del Chirurgo, A- Bridge over the Marecchia River, B- Theatre, C- Forum (elaborated from Ghedini and Annibaletto 2012b: 102).

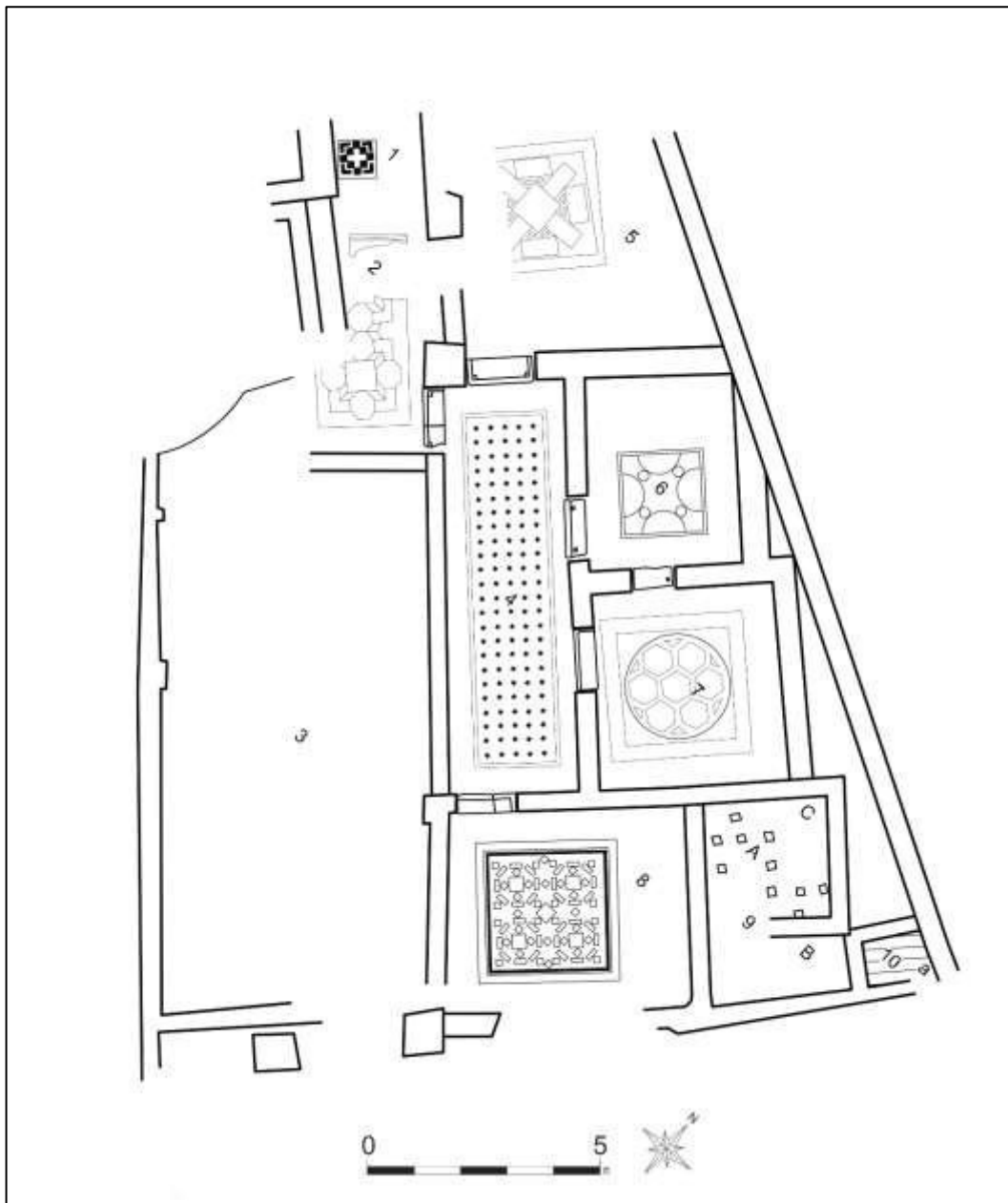


Fig. 6.22 – Plan of the Domus del Chirurgo (from Ghedini and Annibaletto 2012c: 79).



Fig. 6.23 – Plan of Rome. 1- Casa Bellezza, 2- Case del Celio, 3- House underneath the I.N.P.S. institute, 4- Domus di San Clemente, 5- Insula of San Paolo alla Regola, 6- Insula dell'Ara Coeli (modified after Forma Urbis Online).

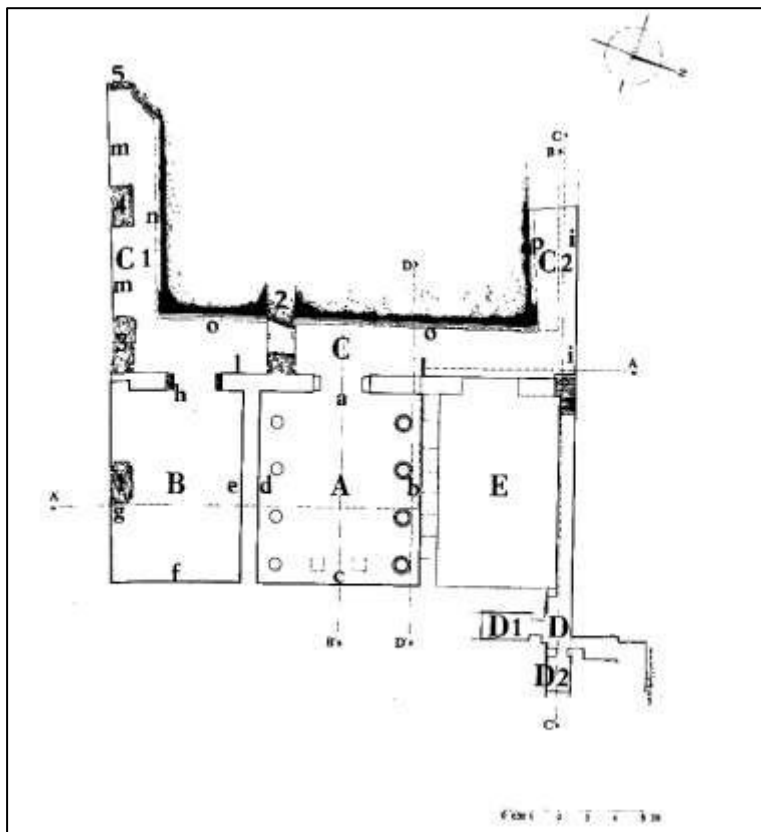


Fig. 6.24 – Plan of Casa Bellezza (from Boldrighini 2003: fig. 16).

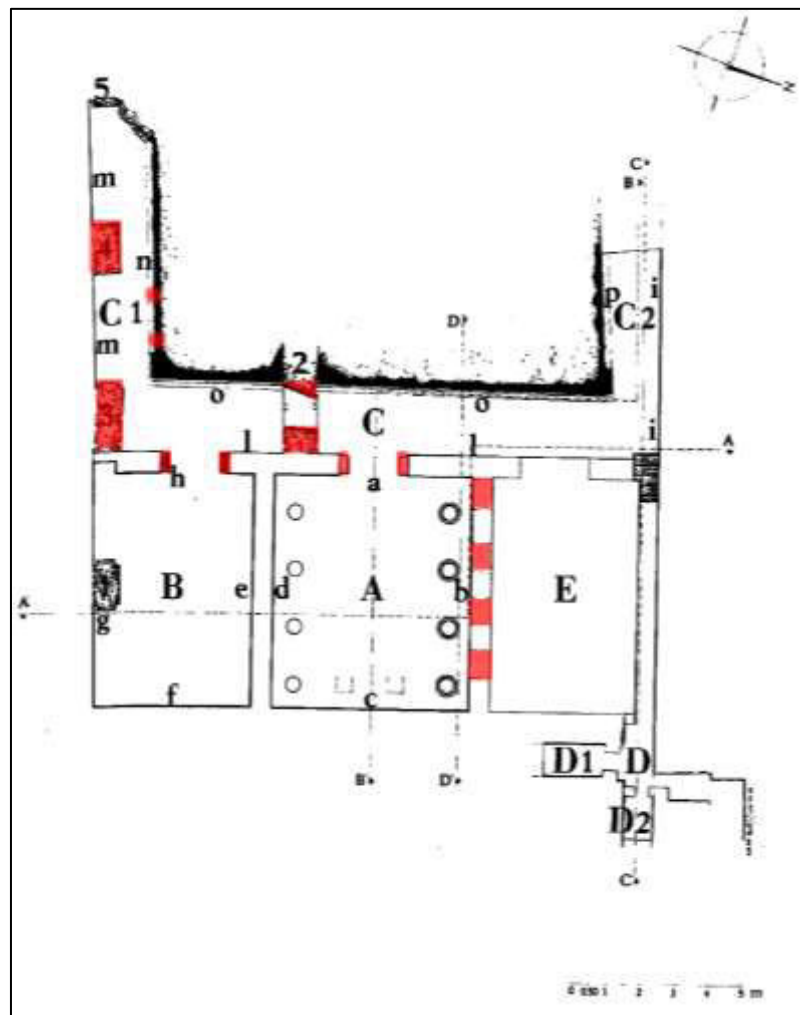


Fig. 6.25 – Plan of Casa Bellezza. In red the location of the structural modifications (modified after Boldrighini 2003: fig. 16).

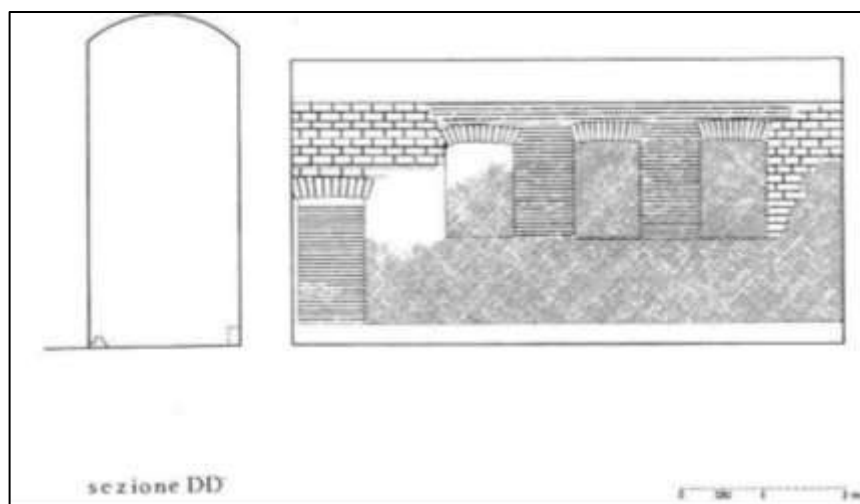


Fig. 6.26 – Section of the wall between Room A and E after the structural modifications (from Boldrighini 2003: fig. 20).



Fig. 6.27 – Plan of the insula phase of the Case del Celio. Pink-Housing Unit 1, light blue-Housing Unit 2, green-Housing Unit 3, yellow-Housing Unit 4, purple-Housing Unit 5 (modified from Engle and Astolfi 2014: 69).

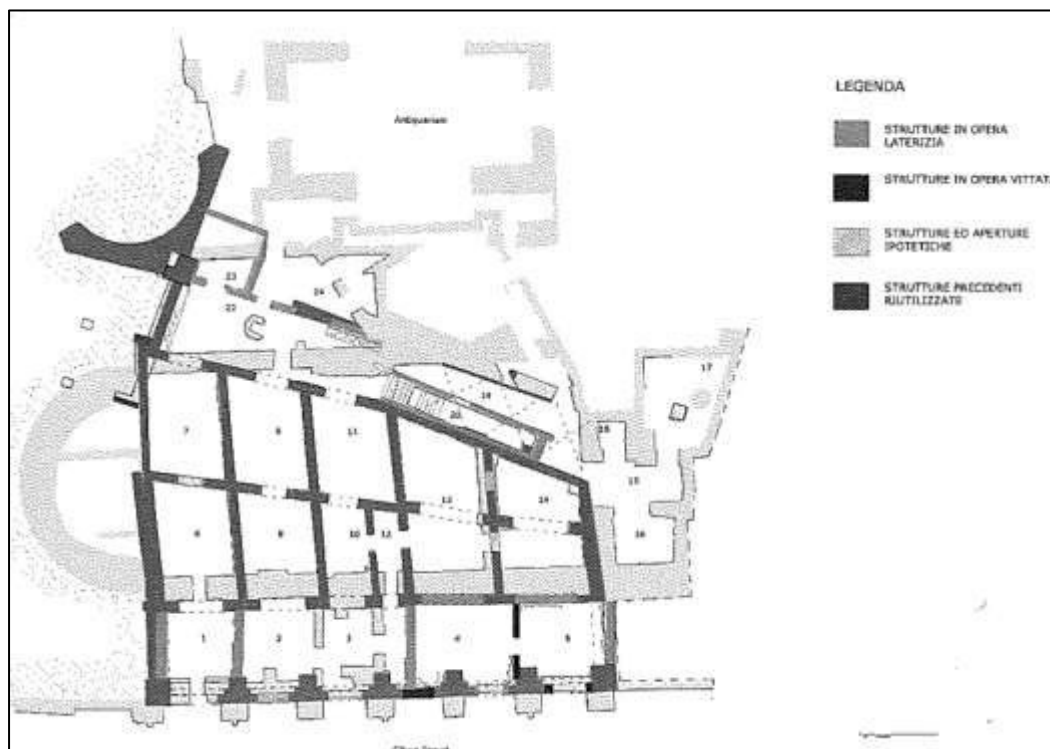


Fig. 6.28 – Plan of the domus phase of the Case del Celio (from Engle and Astolfi 2014: Tav.I).

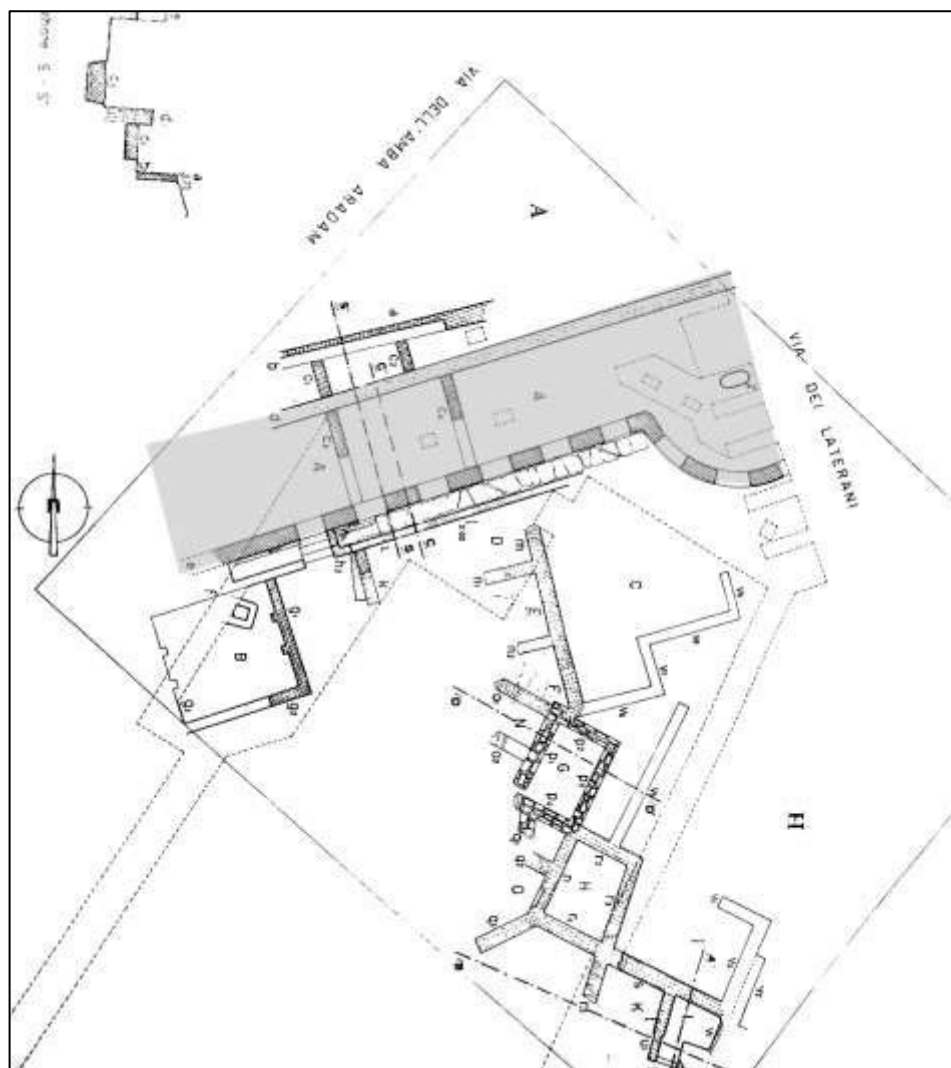


Fig. 6.29 – *Plan of the Domus dell'Istituto I.N.P.S*
(from Scrinari Santa Maria 1991: Tav. IV).

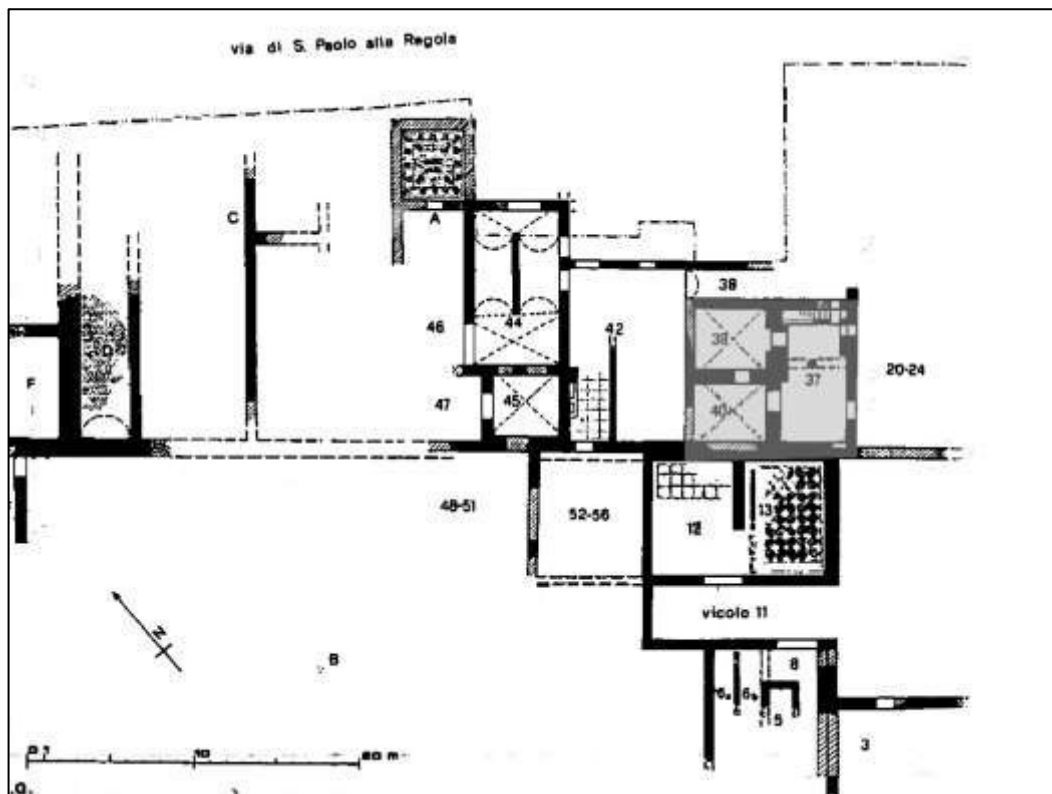


Fig. 6.31 – *Insula di San Paolo alla Regola in the fourth century AD. Highlighted the housing unit analysed (modified after Quilici 1986: fig. 177).*

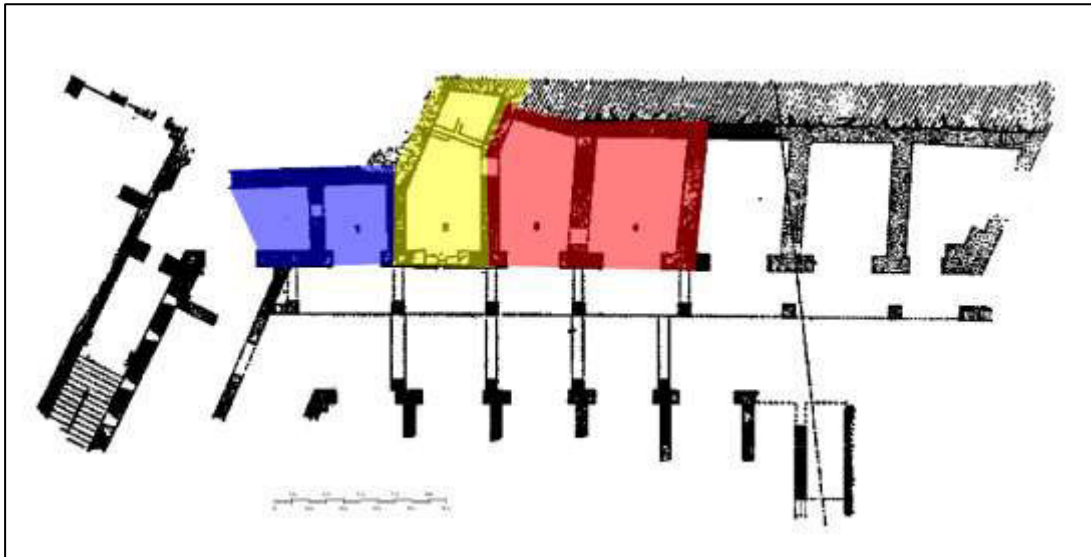


Fig. 6.32 – *Ground floor of the Insula dell'Ara Coeli. Housing Units 1-3*
(modified from Packer 1968: fig. 4)

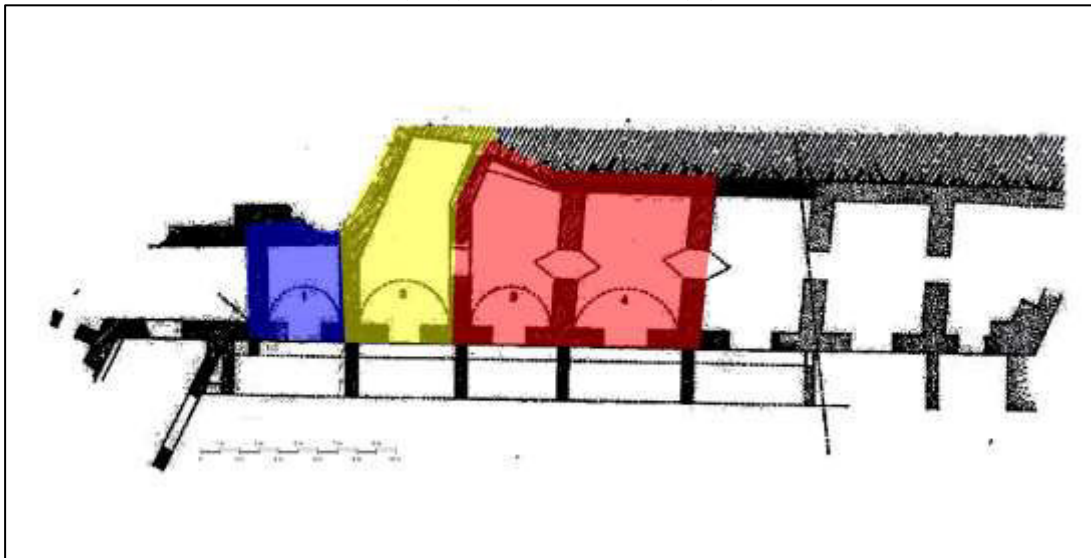


Fig. 6.33 – *First floor of the Insula dell'Ara Coeli. Housing Units 1-3*
(modified from Packer 1968: fig. 5).



Fig. 6.34 – Second floor of the Insula dell'Ara Coeli. Housing Unit 4
(modified from Packer 1968: fig. 6).

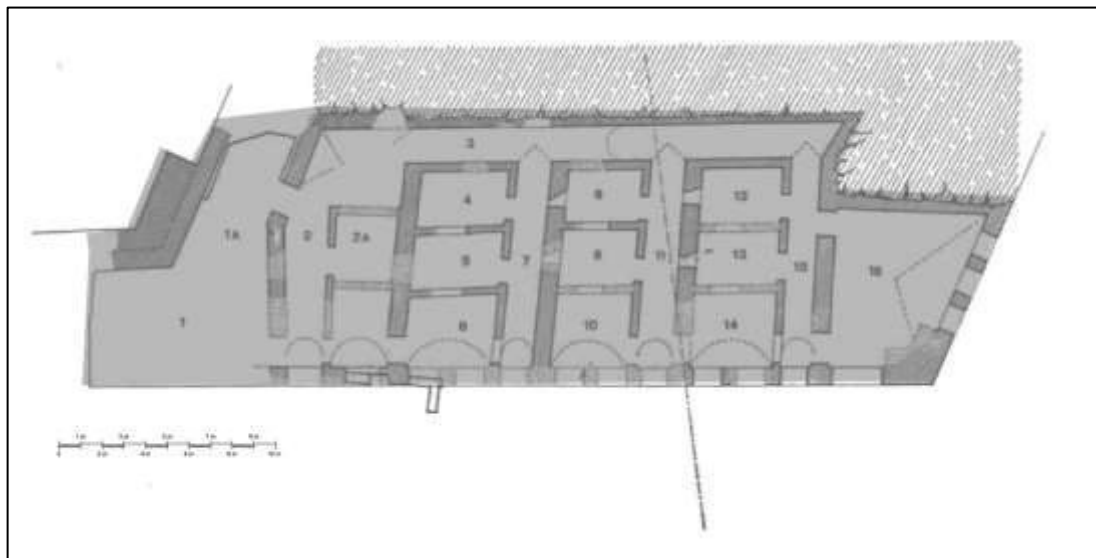


Fig. 6.35 – Third floor of the Insula dell'Ara Coeli. Housing Unit 5
(modified from Packer 1968: fig. 7).

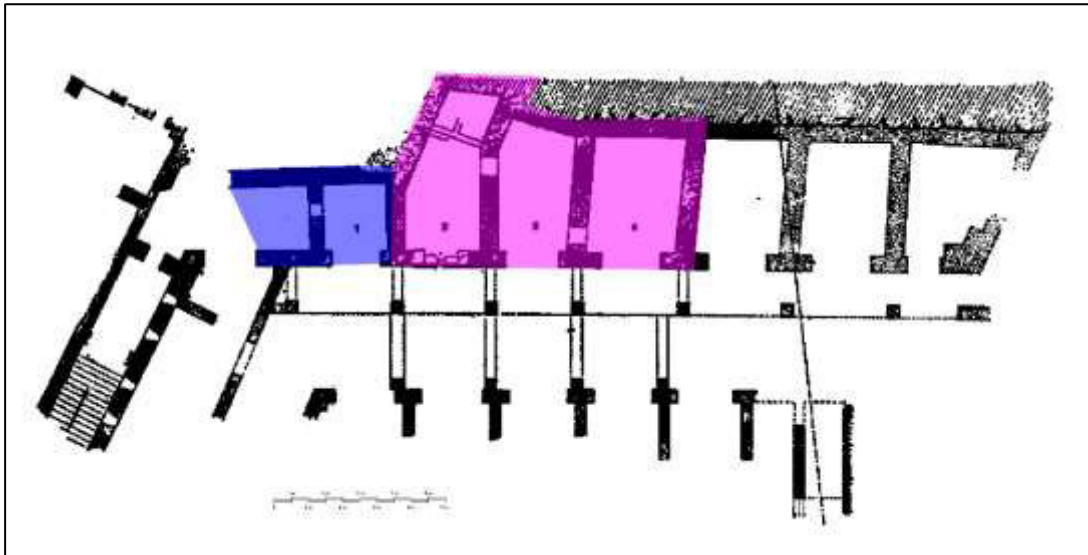


Fig. 6.36 – *Ground floor of the Insula dell'Ara Coeli. Housing Units 1, 6*
(modified from Packer 1968: fig. 4).

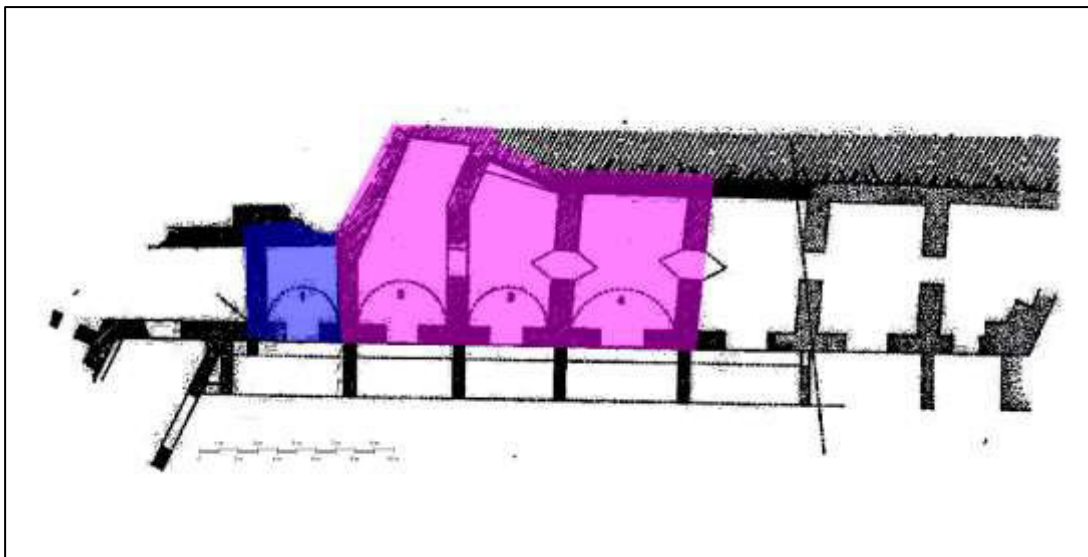


Fig. 6.37 – *First floor of the Insula of dell'Ara Coeli. Housing Units 1, 6*
(modified from Packer 1968: fig. 5)

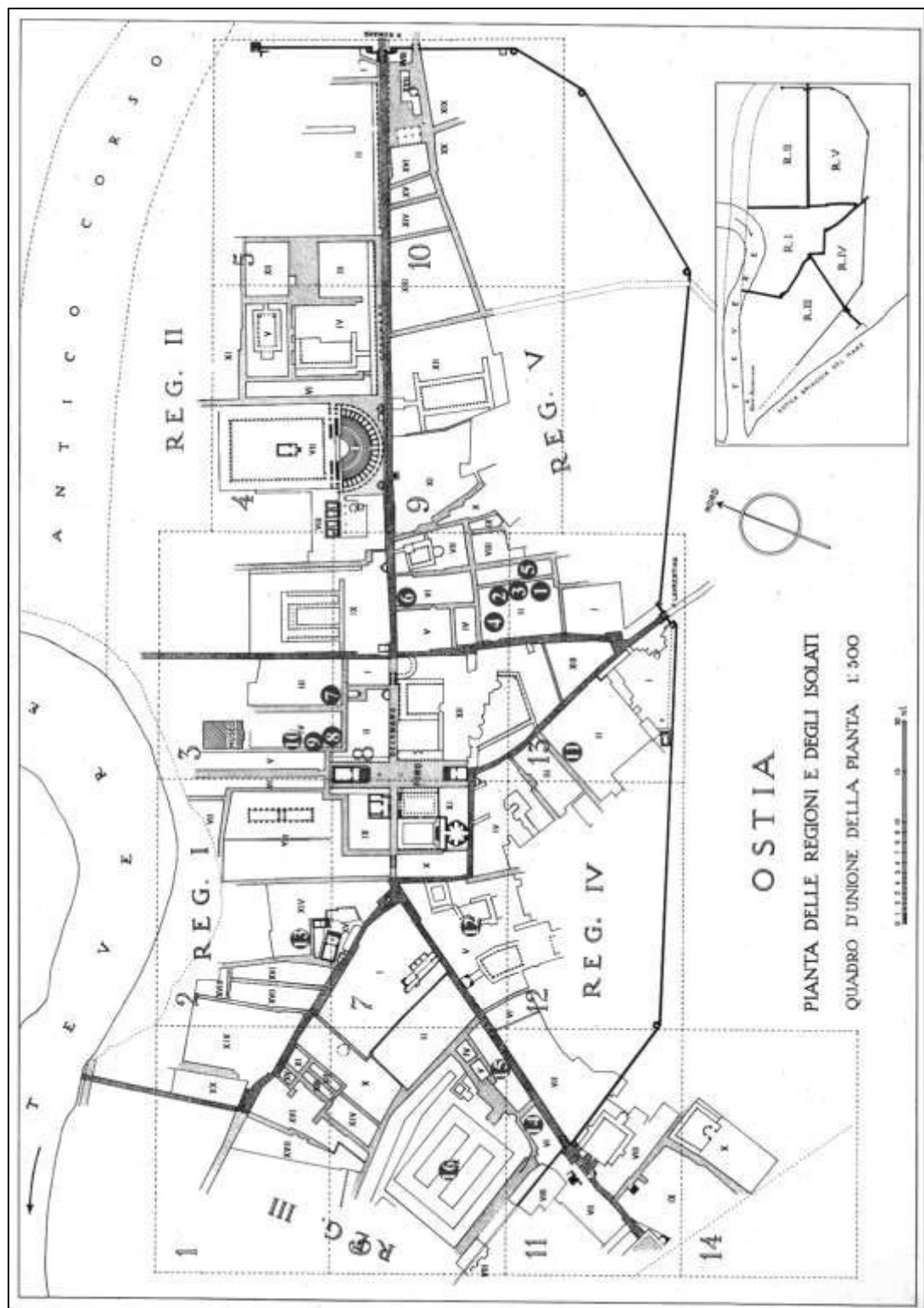


Fig. 6.38 – Plan of Ostia. 1- Caseggiato del Pozzo, 2- Caseggiato V, II, 10, 3- Caseggiato V, II, 11, 4- Domus della Fortuna Annonaria, 5- Domus del Pozzo, 6- Caseggiato del Sole, 7- Caseggiato di Diana, 8- Domus di Giove e Ganimede, 9- Casa del Bacco Fanciullo, 10- Casa dei Dipinti, 11- Caupona del Pavone, 12- Domus dell'Aquila, 13- Domus di Amore e Psiche, 14- Domus del Ninfeo, 15- Caseggiato delle Trifore, 16- Case a Giardino (modified from Calza 1953: Tav. I).

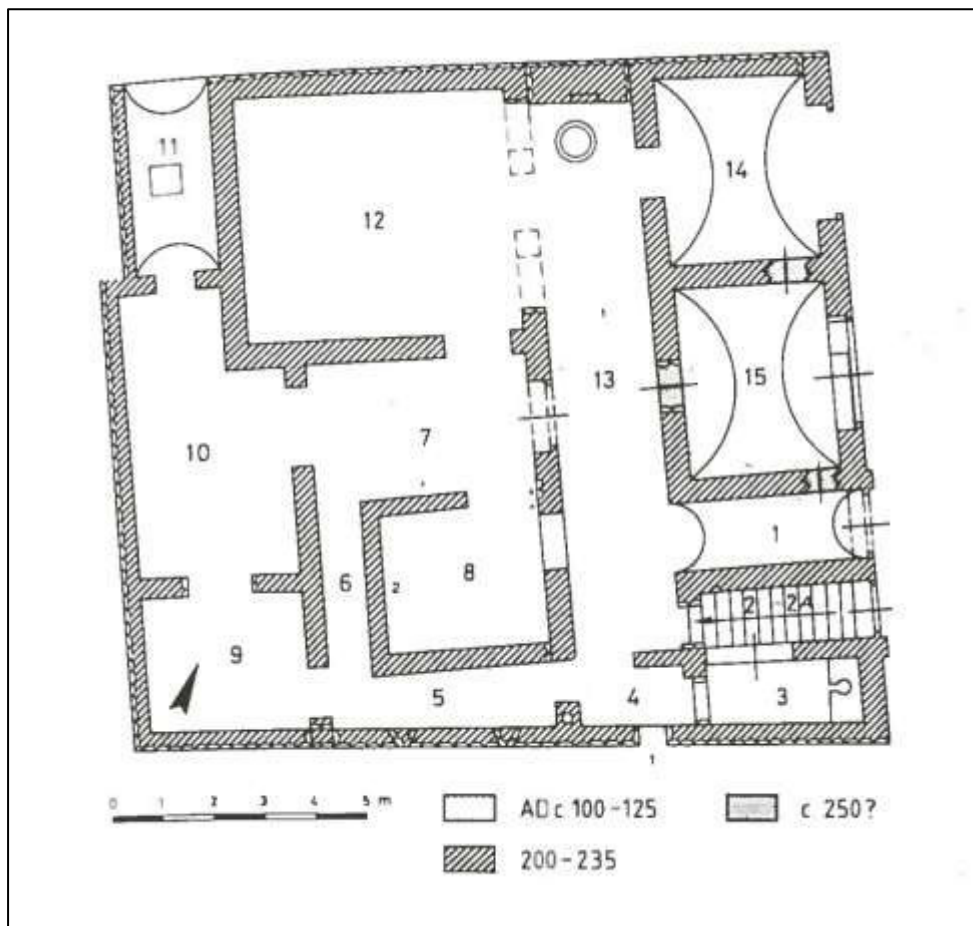


Fig. 6.39 – Plan of the Caseggiato del Pozzo (after Boersma 1985: fig. 80).

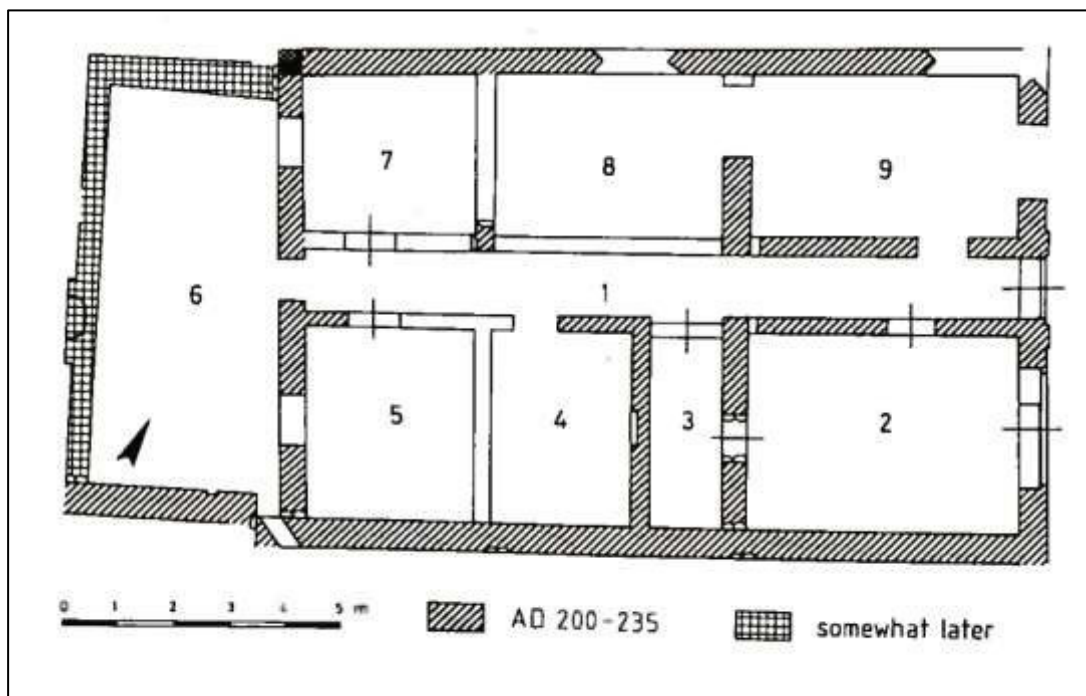


Fig. 6.40 – Plan of the Caseggiato V, II, 10 (after Boersma 1985: fig. 69).

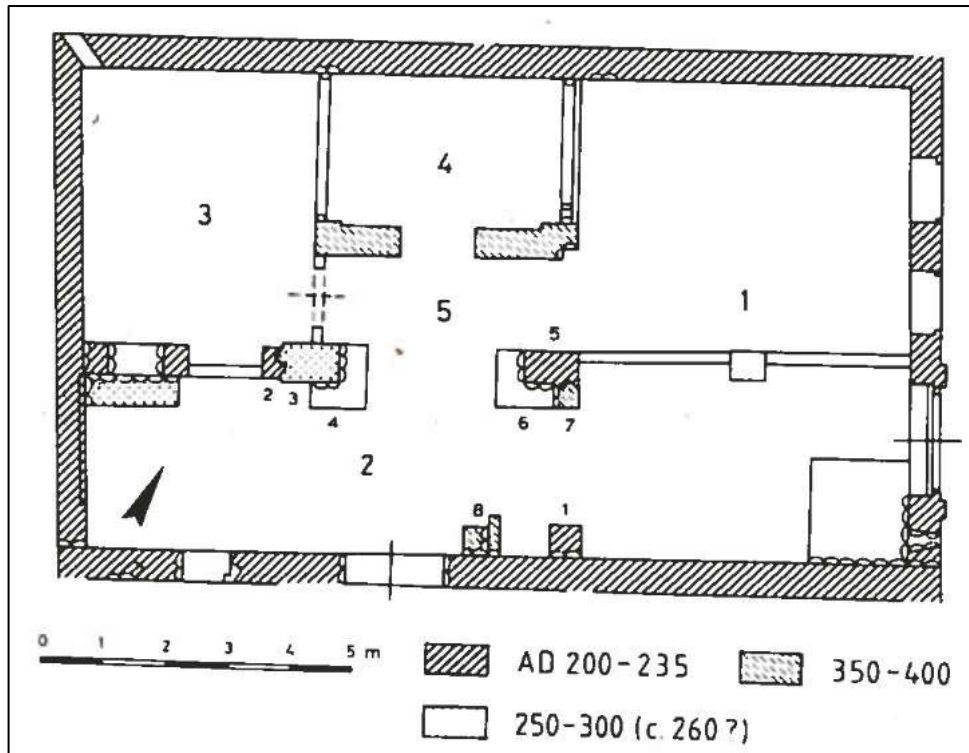


Fig. 6.41 – Plan of the Caseggiato V, II, 11 (after Boersma 1985: fig. 73).

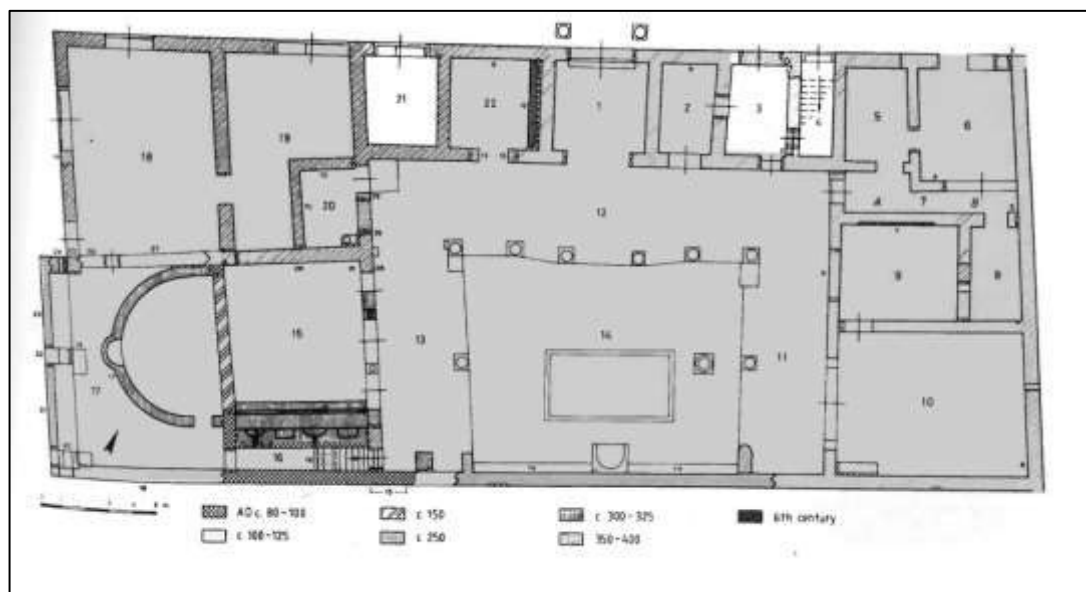


Fig. 6.42 – Plan of the Domus della Fortuna Annonaria, Housing Unit 1 (modified from Boersma 1985: fig. 141).

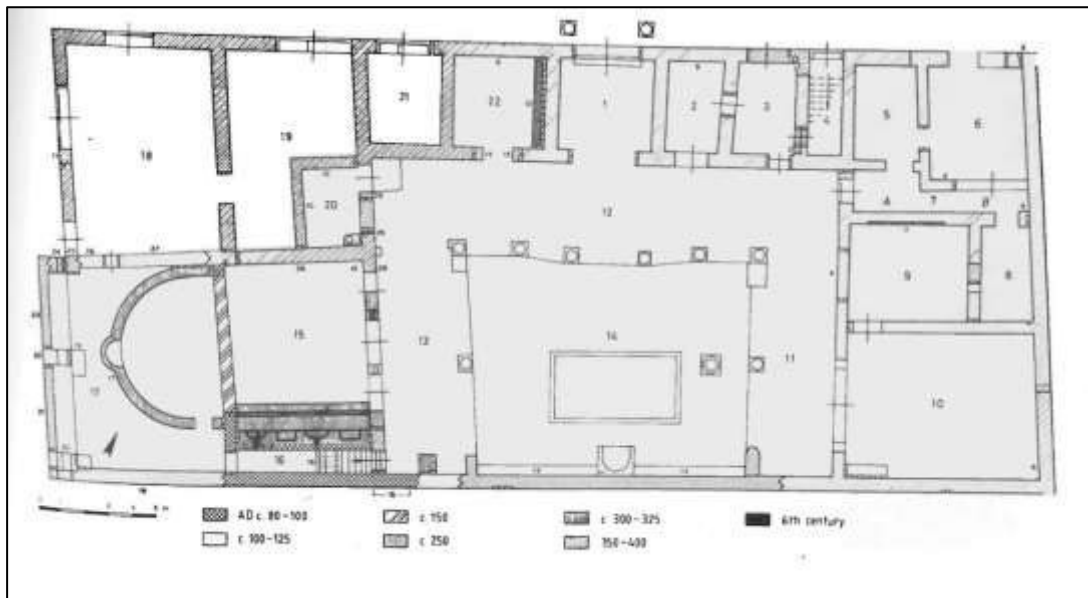


Fig. 6.43 – *Plan of the Domus della Fortuna Annonaria, Housing Unit 2*
(modified from Boersma 1985: fig. 141).



Fig. 6.44 – *Doorway (SDB-Opening: 984) transformed in a window, Domus della Fortuna Annonaria (SDB-Opening: 1024)* (photo by author).



Fig. 6.45 – *Doorway blocked in the north-west corner of the Reception Room 1 of the Domus del Pozzo (photo by author).*

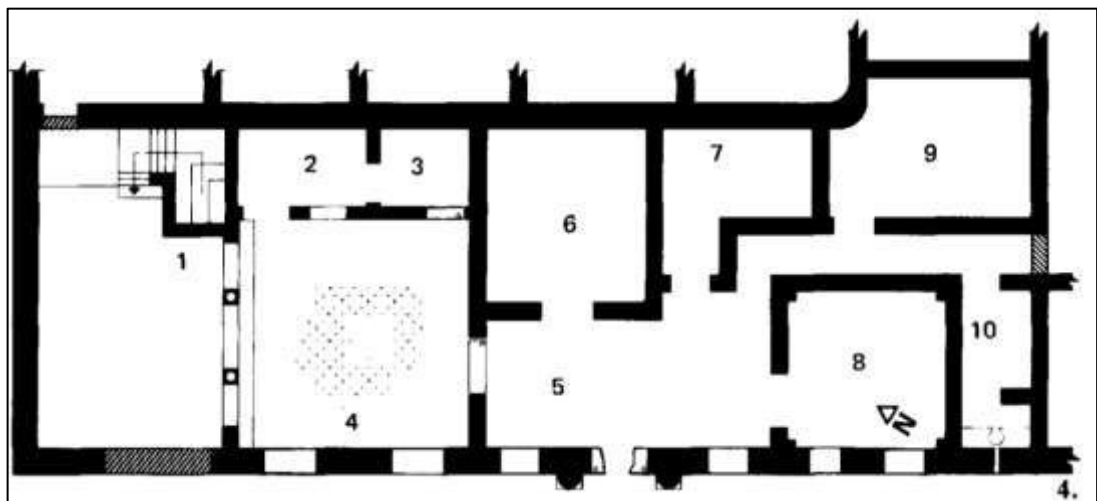


Fig. 6.46 – *Plan of the Domus del Pozzo (after Hermansen 1982: fig. 4).*

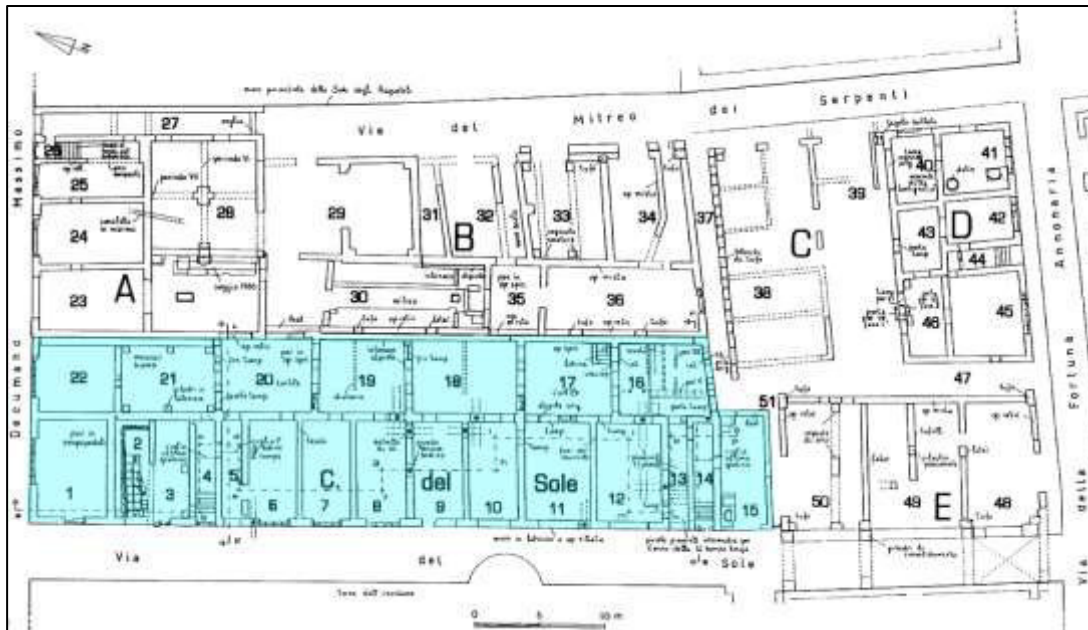


Fig. 6.47 – Plan of the Casoggiato del Sole (in light blue)
(modified after Bianchi 1998: fig. 1).

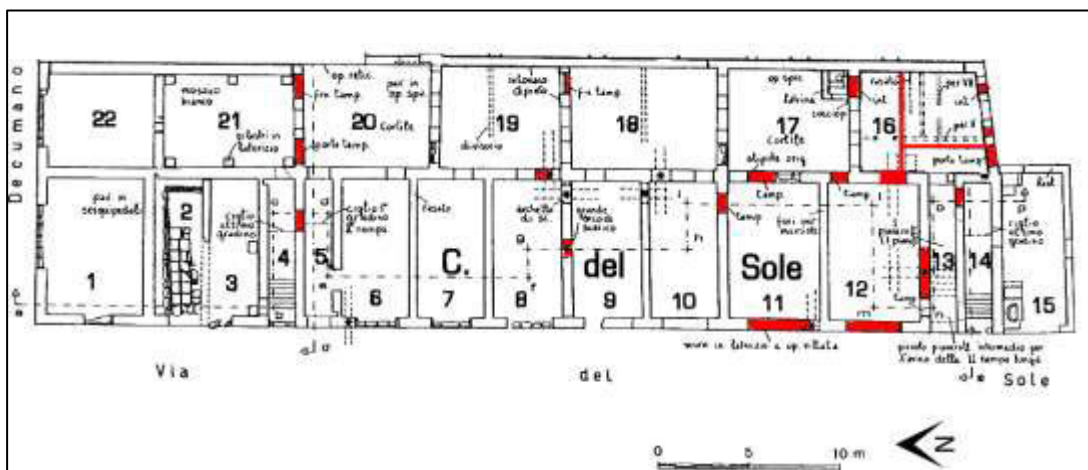


Fig. 6.48 – Plan of the Casoggiato del Sole with the localisation of the openings'
modifications (modified after Bianchi 1998: fig. 1).

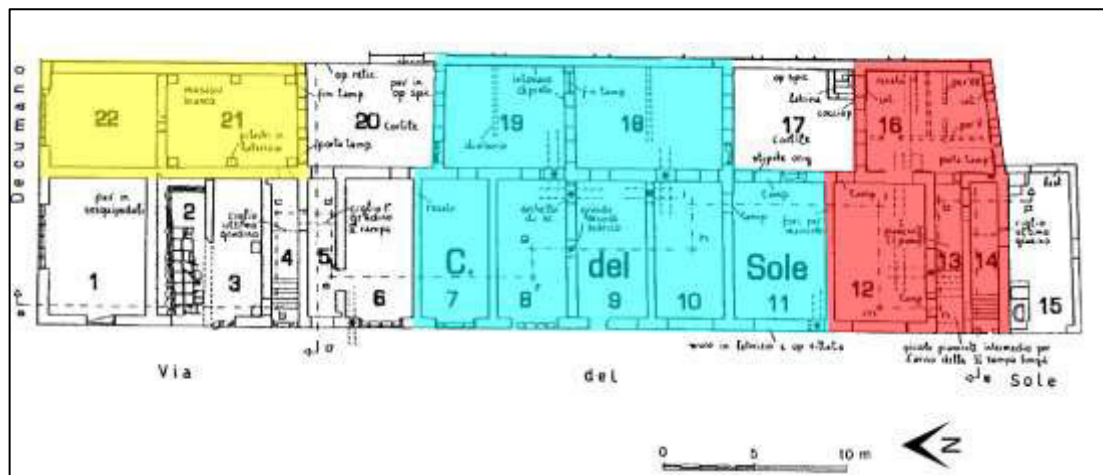


Fig. 6.49 – Plan of the Caseggiato del Sole. In yellow Housing Unit 1, in light-blue Housing Unit 2, in red Housing Unit 3 (modified after Bianchi 1998: fig. 1).

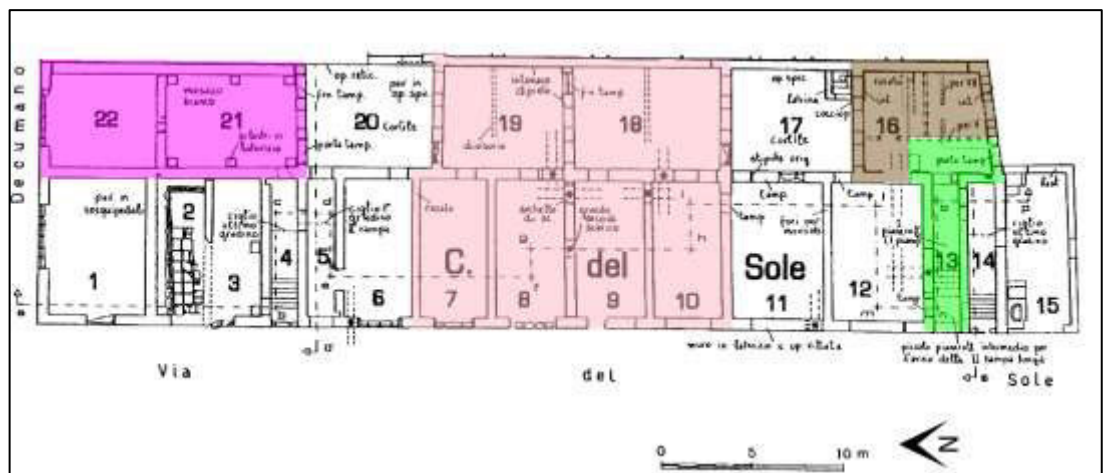


Fig. 6.50 - Plan of the Caseggiato del Sole. In green Housing Unit 4, in purple Housing Unit 5, in pink Housing Unit 6, in brown Housing Unit 7 (modified after Bianchi 1998: fig. 1).



Fig. 6.51 – *Wall between Rooms 19 and 18, Caseggiato del Sole (photo by author).*



Fig. 6.52 – *Wall between Rooms 21 and 20, Caseggiato del Sole (photo by author).*



Fig. 6.53 – *The south-west corner of the Casoggiato di Diana*
(photo by Bill Storage <http://www.ostia-antica.org/>).

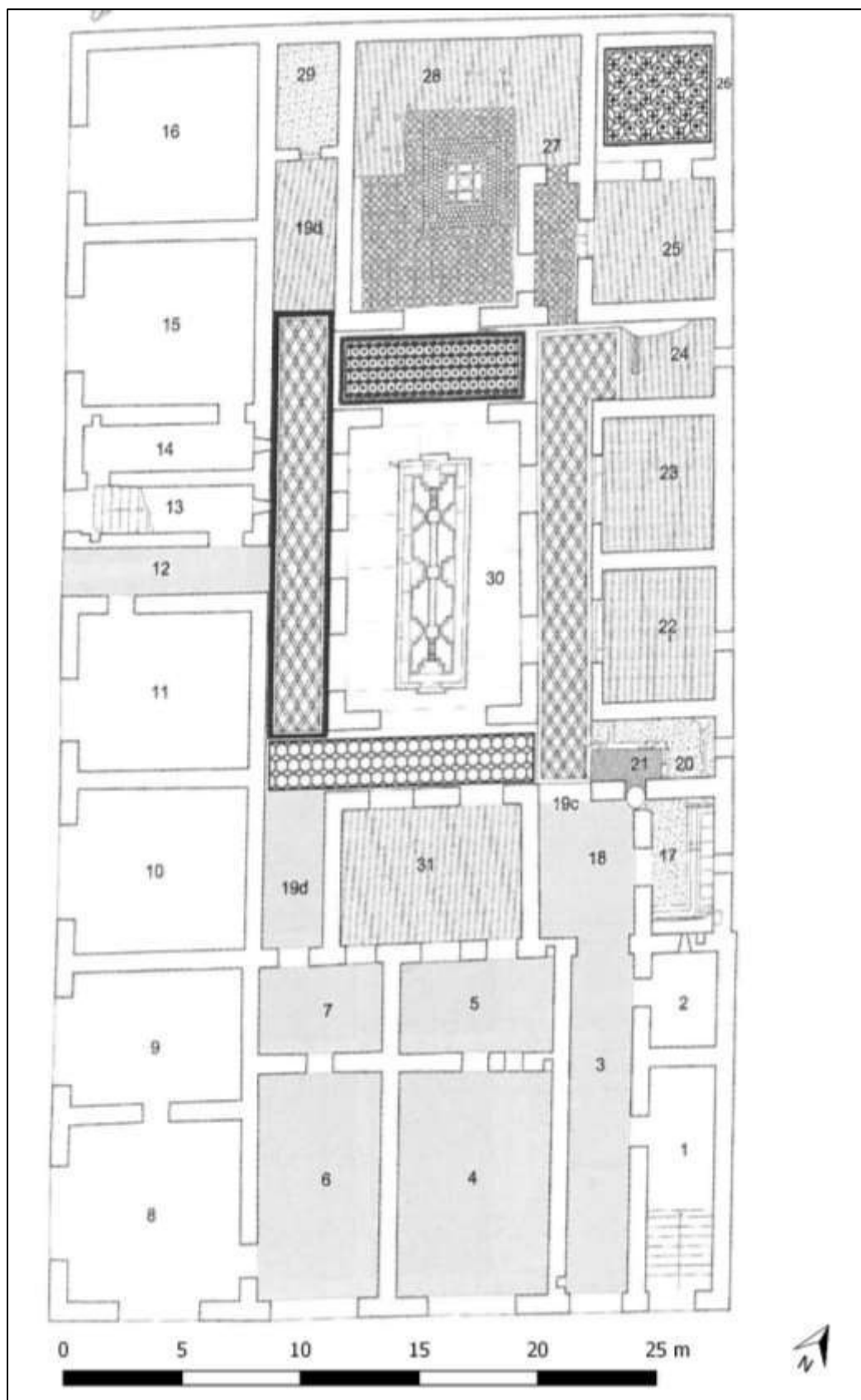


Fig. 6.54 – Plan of the ground floor of Caseggiato di Diana corresponding to the second phase of Marinucci (modified from Marinucci 2013: Tav. XIII).

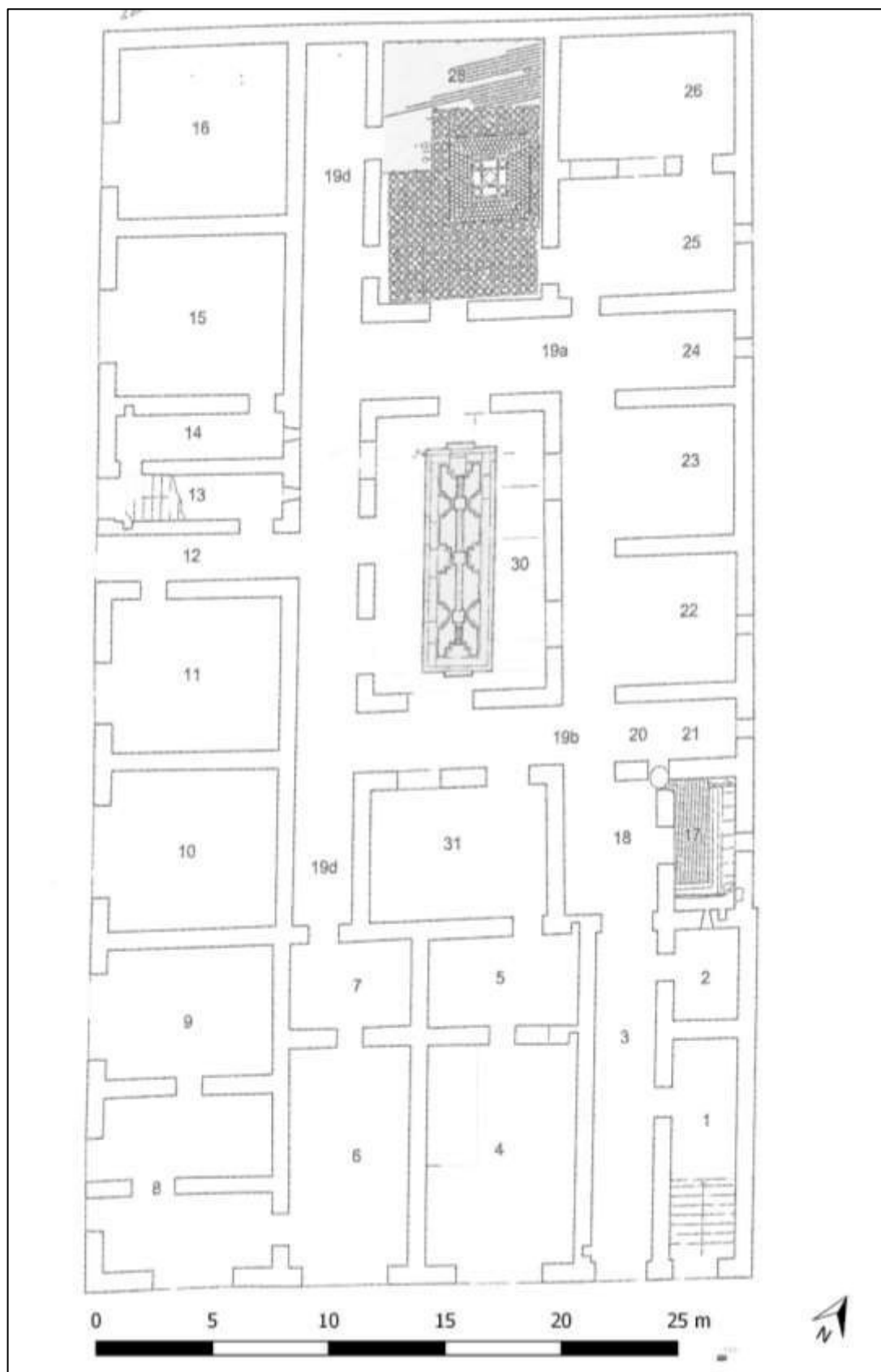


Fig. 6.55 – Plan of the ground floor of Caseggiato di Diana corresponding to the third phase of Marinucci (modified from Marinucci 2013: Tav. XIV).

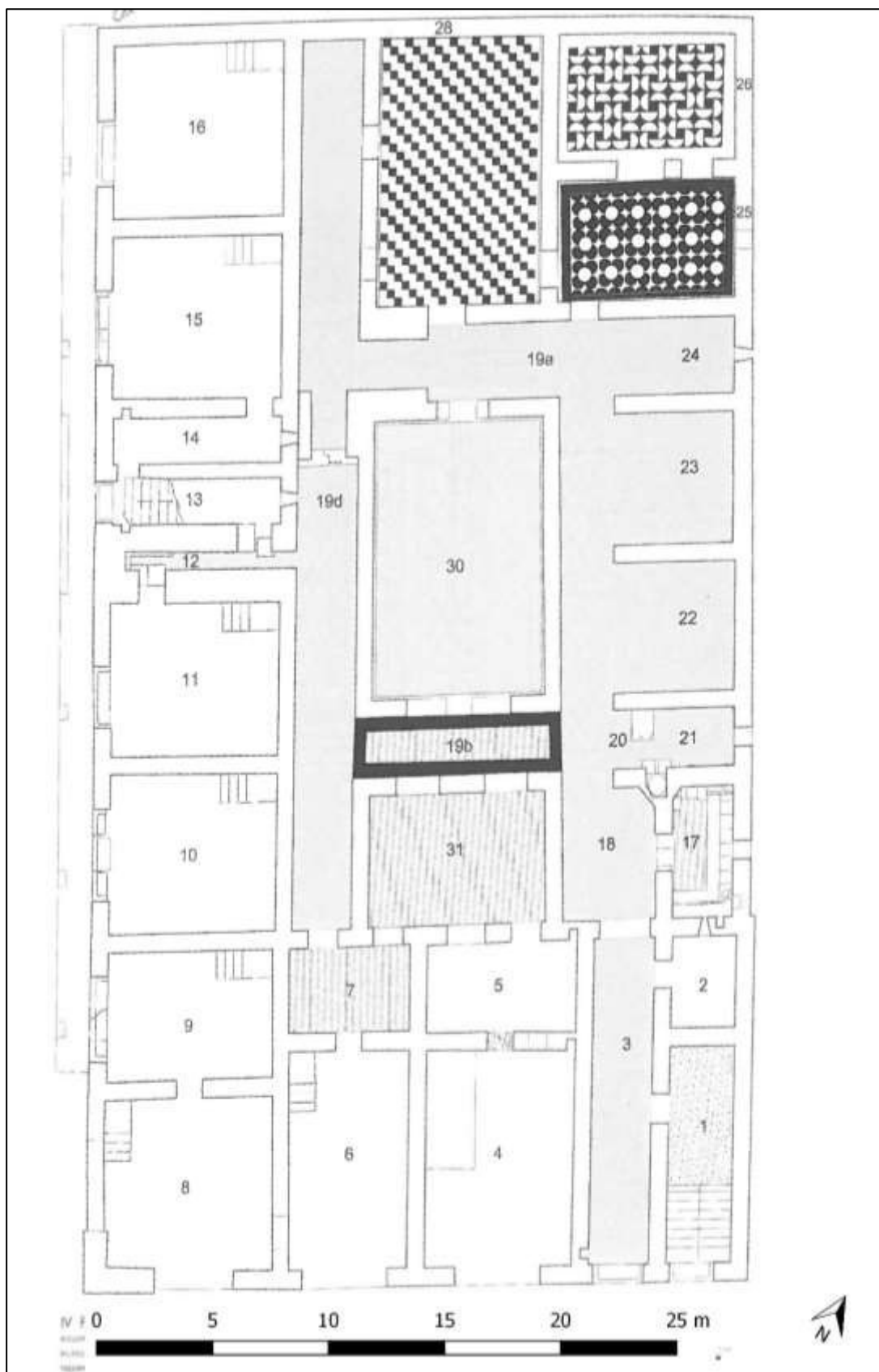


Fig. 6.56 – Plan of the ground floor of Caseggiato di Diana corresponding to the fourth phase of Marinucci (modified from Marinucci 2013: Tav. XV).

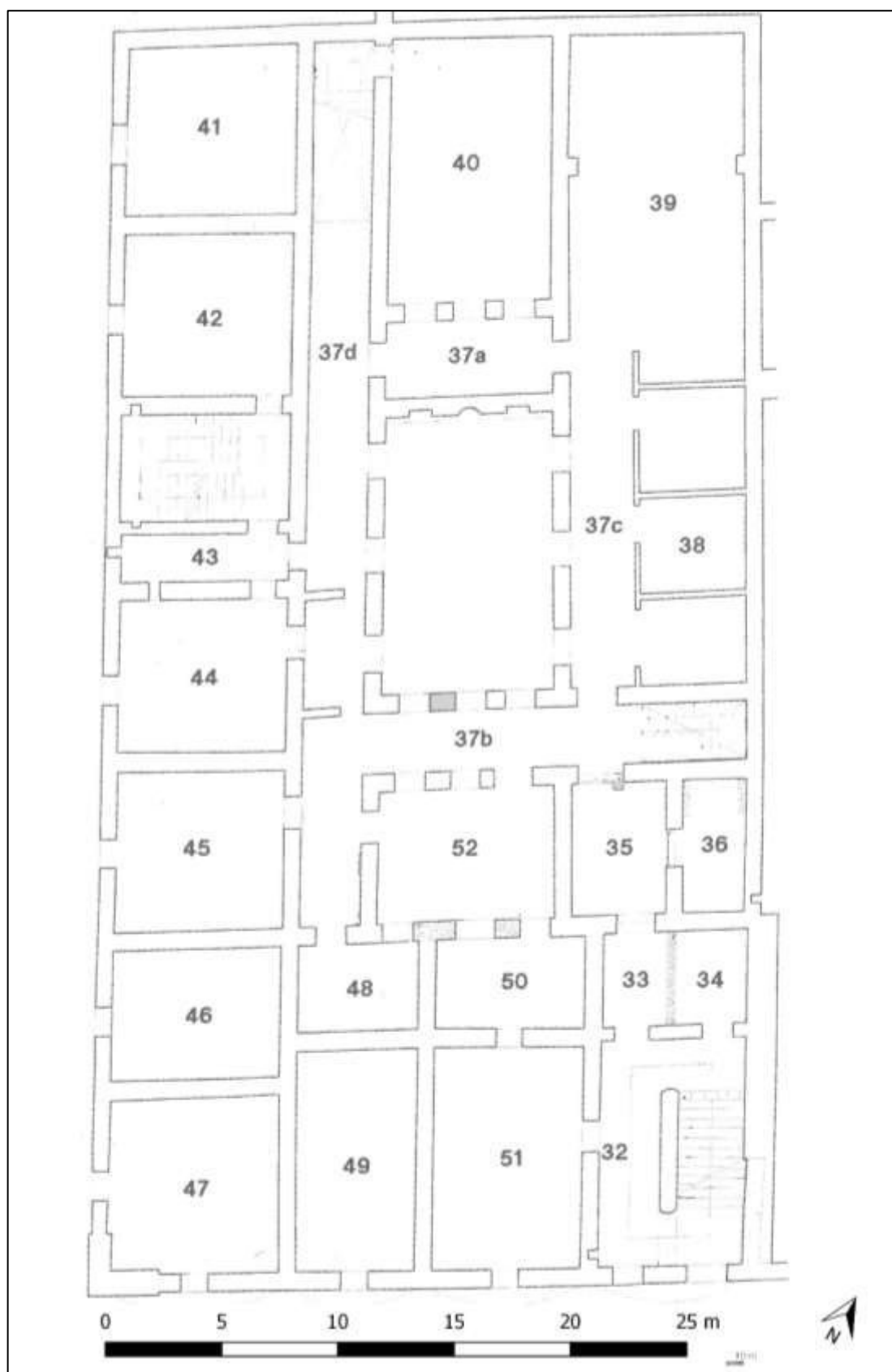


Fig. 6.57 – Plan of the first floor of Caseggiato di Diana from Marinucci (modified from Marinucci 2013: Tav. III).

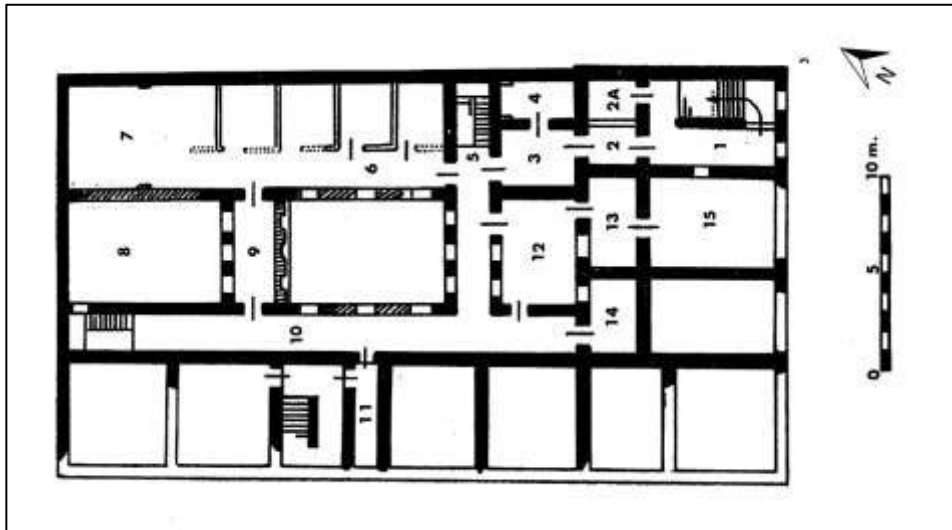


Fig 6.58 – *Plan of the first floor of Caseggiato di Diana from Packer (modified from Packer 1971: plan 2-3).*

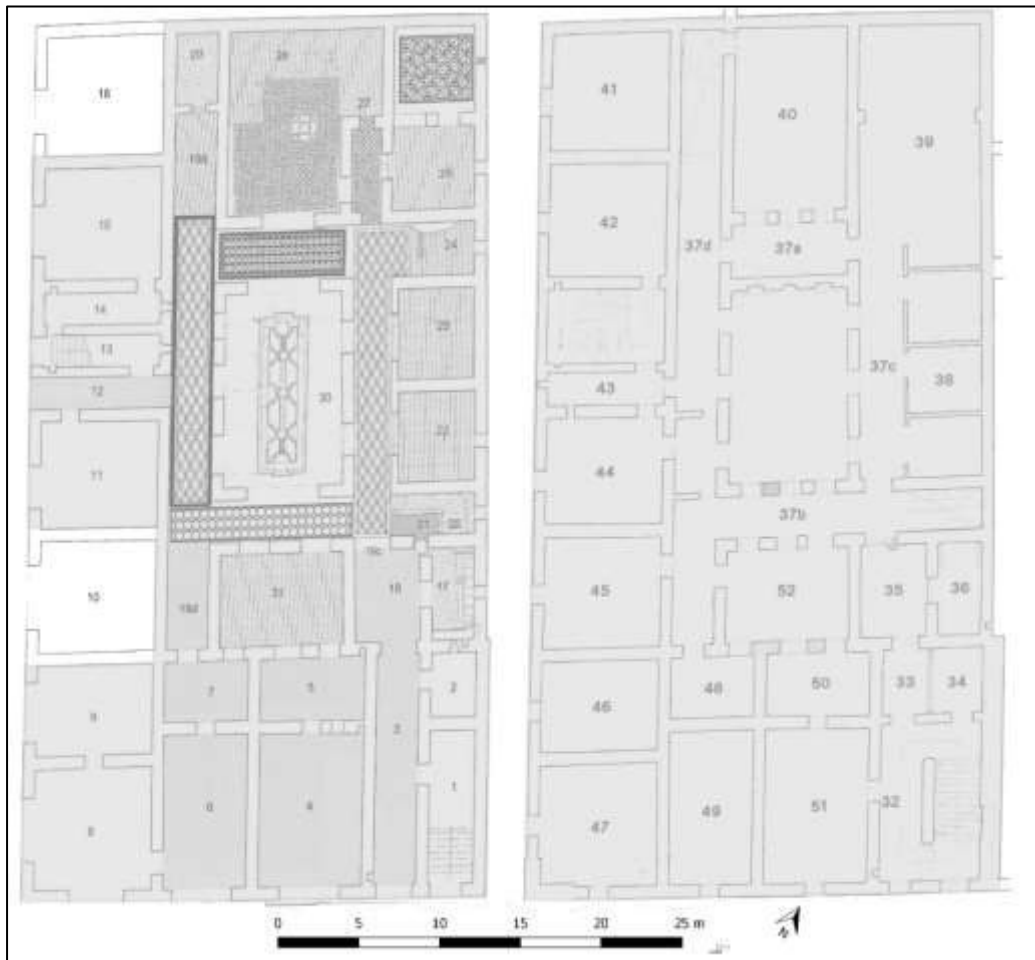


Fig. 6.59 – *Caseggiato di Diana, Housing Unit 1 (modified from Marinucci 2013: Tav. III and XIII).*

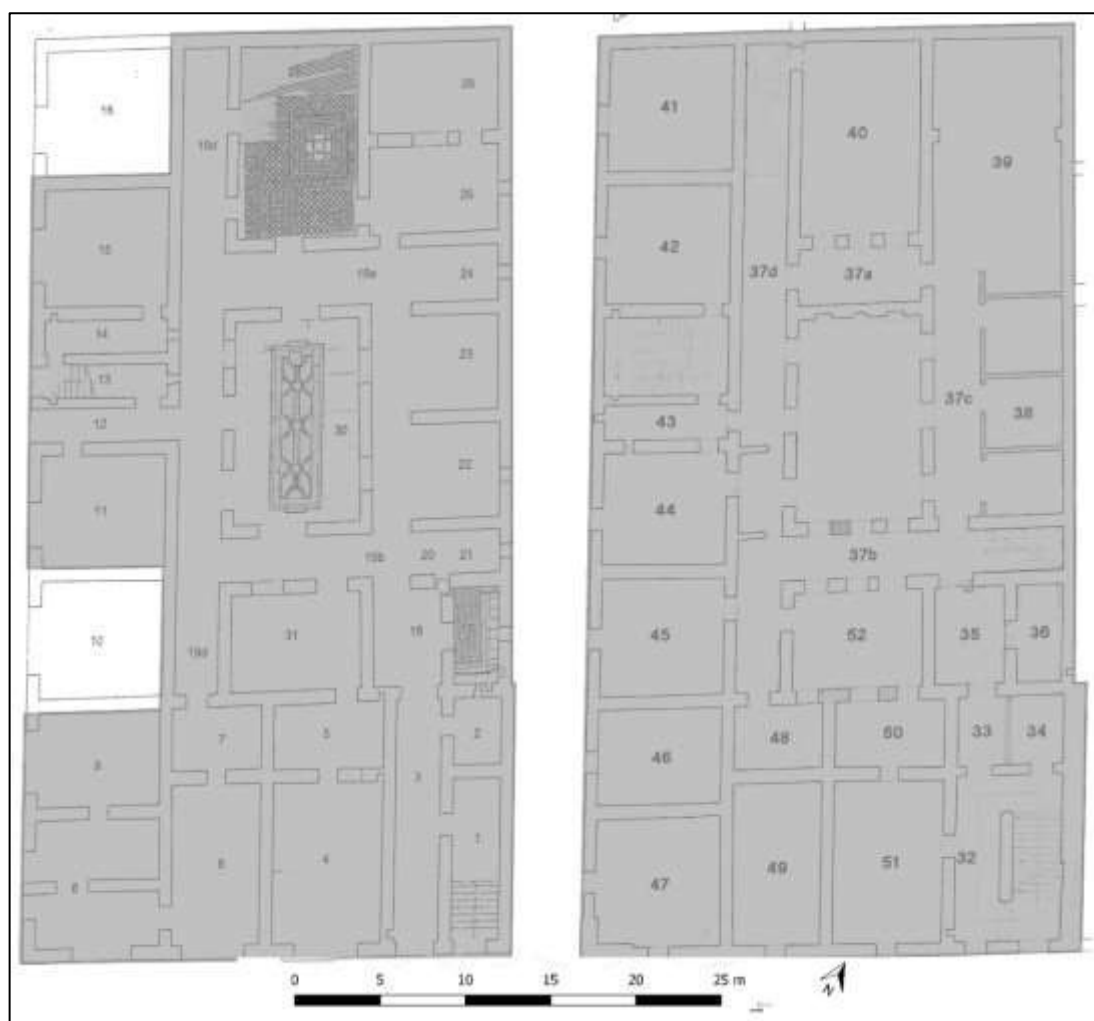


Fig. 6.60 – *Caseggiato di Diana, Housing Unit 2*
(modified from Marinucci 2013: Tav. III and XIV).

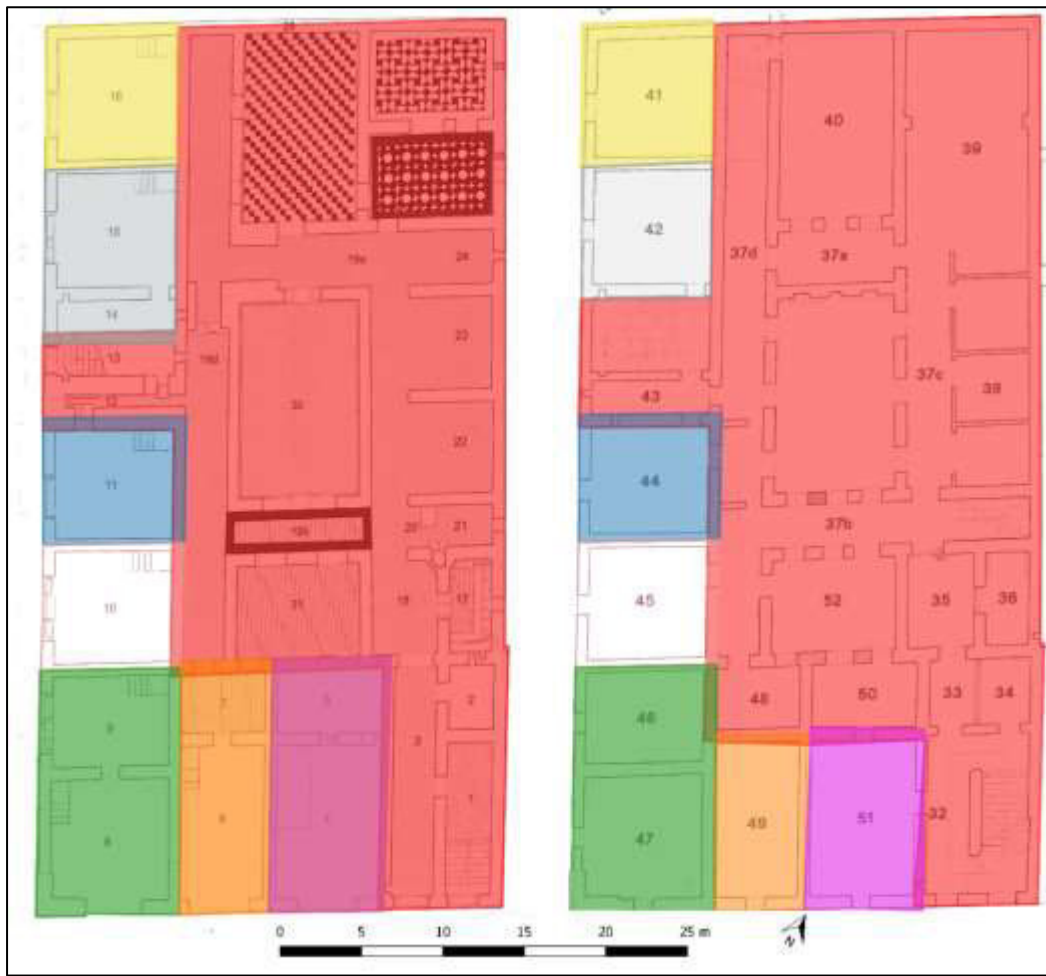


Fig. 6.61 – *Caseggiato di Diana, Housing Unit 3-10. In red Housing Unit 3, in yellow Housing Unit 4, in grey Housing Unit 5, in light-blue Housing Unit 6, in pink Housing Unit 7, in green Housing Unit 8, in orange Housing Unit 9, in purple Housing Unit 10 (modified from Marinucci 2013: Tav. III and XIII).*



Fig. 6.62 – *Detail of the south archway on the Courtyard 30 (after Marinucci 2013: fig. 101).*

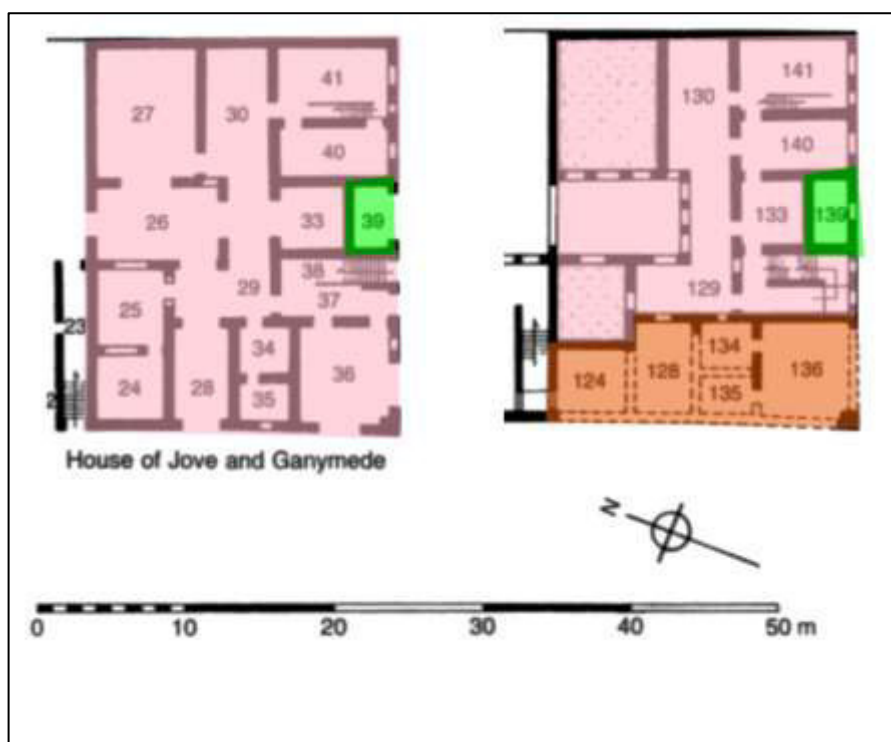


Fig. 6.63 – Plan of the Domus di Giove e Ganymede. In pink Housing Unit 1, in orange Housing Unit 2, in green Housing Unit 3 (modified from DeLaine 1995: fig. 5.2).

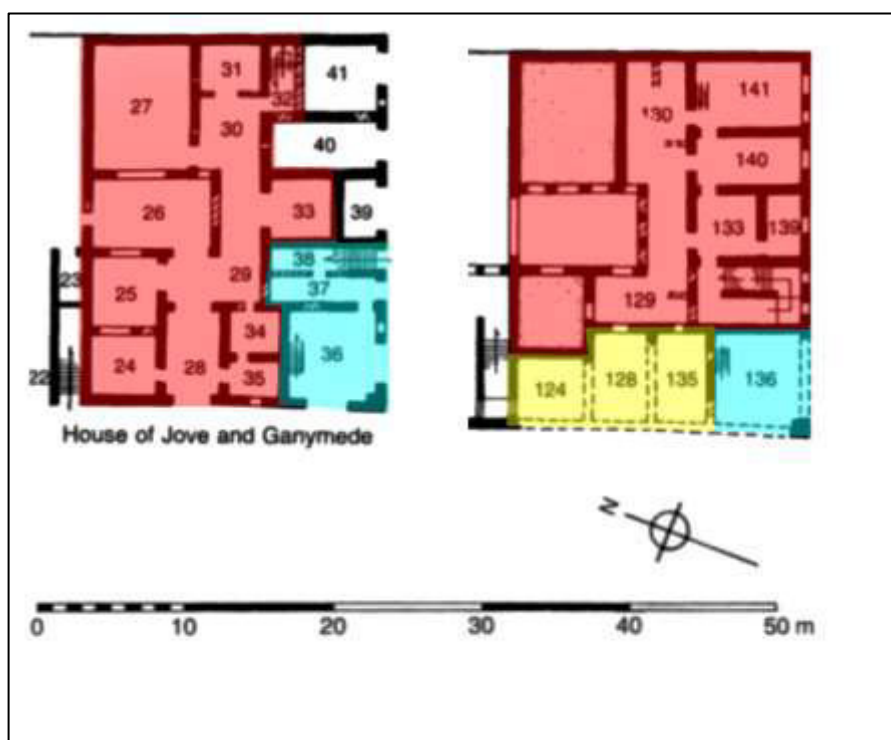


Fig. 6.64 – Plan of the Domus di Giove e Ganymede. In red Housing Unit 4, in light-blue Housing Unit 5, in yellow Housing Unit 6 (modified from DeLaine 1995: fig. 5.4).

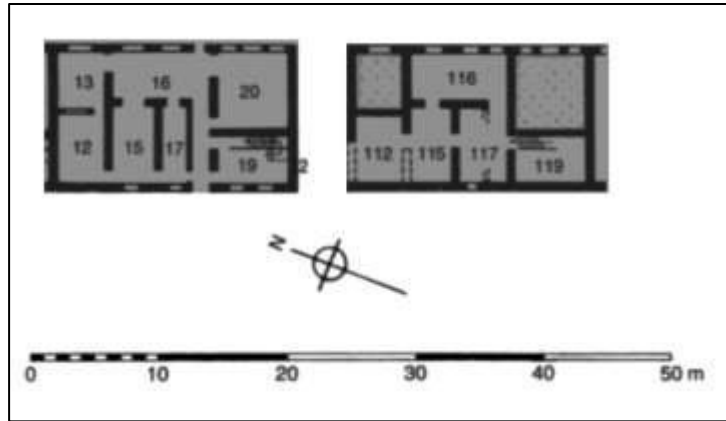


Fig. 6.65 – *Plan of the Casa del Bacco Fanciullo, Housing Unit 1*
(modified from DeLaine 1995: fig. 5.2).

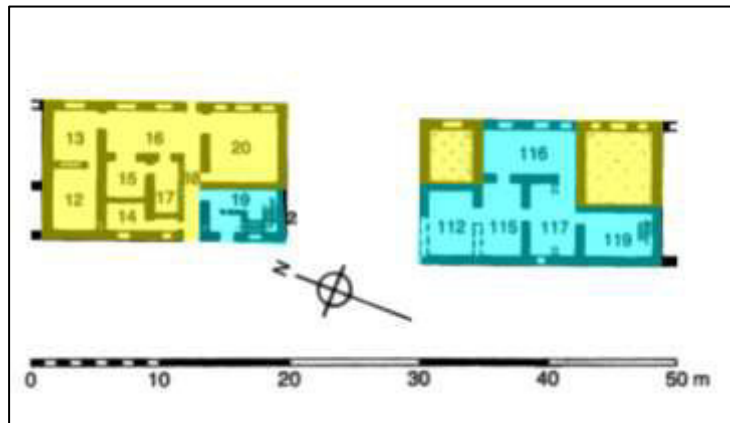


Fig. 6.66 – *Plan of the Casa del Bacco Fanciullo, Housing Unit 2-3*
(modified from DeLaine 1995: fig. 5.4).

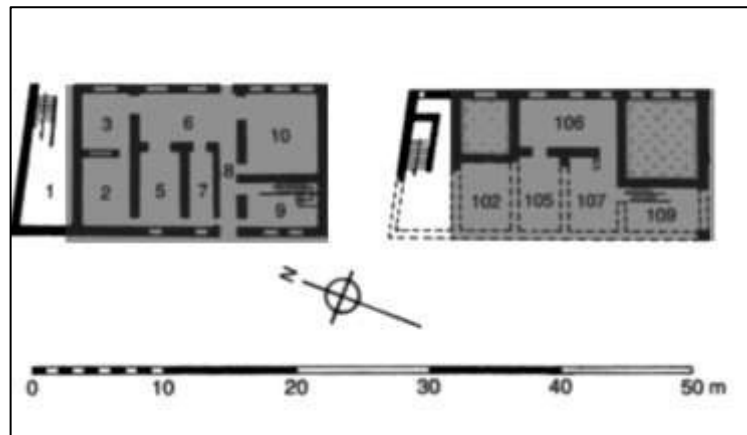


Fig. 6.67 – Plan of the Casa dei Dipinti, Housing Unit 1
(modified from DeLaine 1995: fig. 5.2).

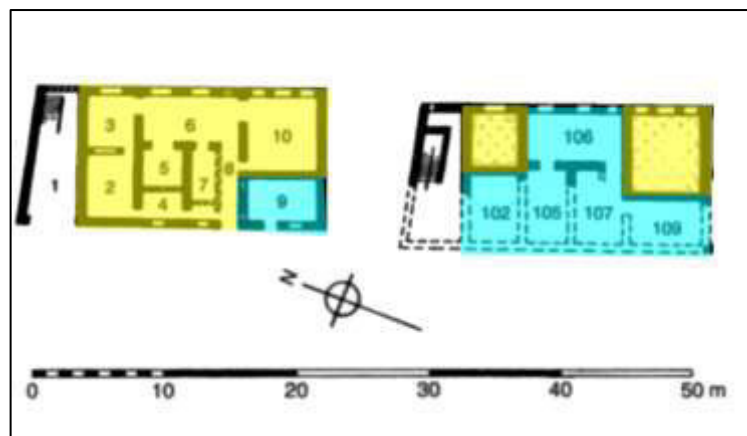


Fig. 6.68 – Plan of the Casa dei Dipinti, Housing Unit 2-3
(modified from DeLaine 1995: fig. 5.4).

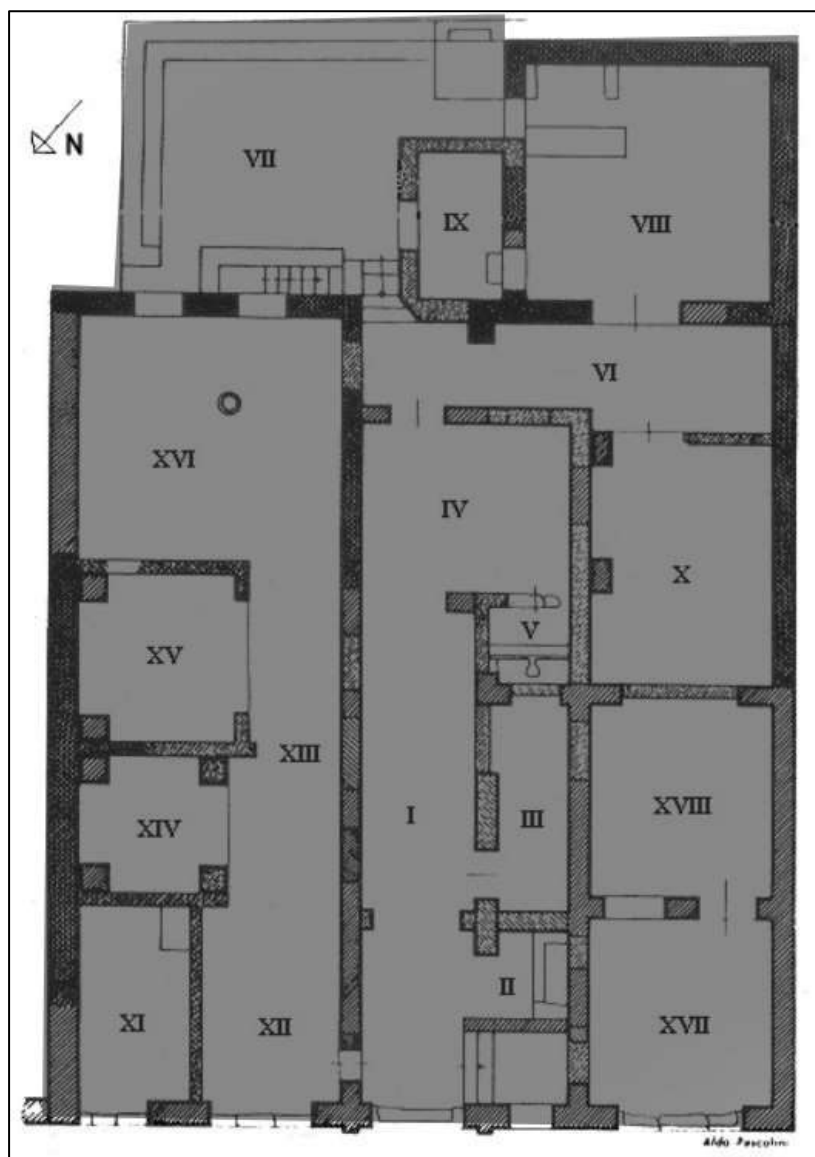


Fig. 6.69 – *Plan of the Caupona del Pavone, Housing Unit 1(modified from Gasparri 1970: Tav 1).*

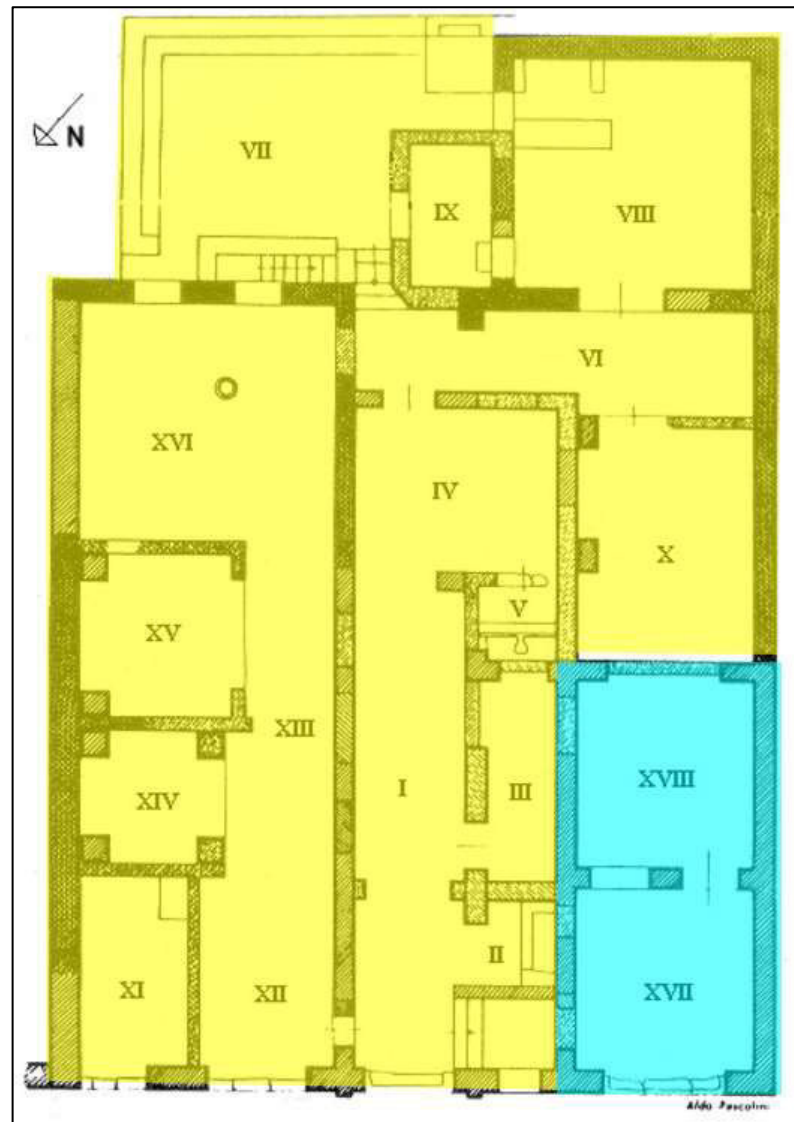


Fig. 6.70 – *Plan of the Caupona del Pavone, Housing Units 2-3 (modified from Gasparri 1970: Tav 1).*



Fig. 6.71 – Doorway (SDB-Opening: 1105) *Caupona del Pavone*, transformed in window (SDB-Opening: 1136) (photo by author)

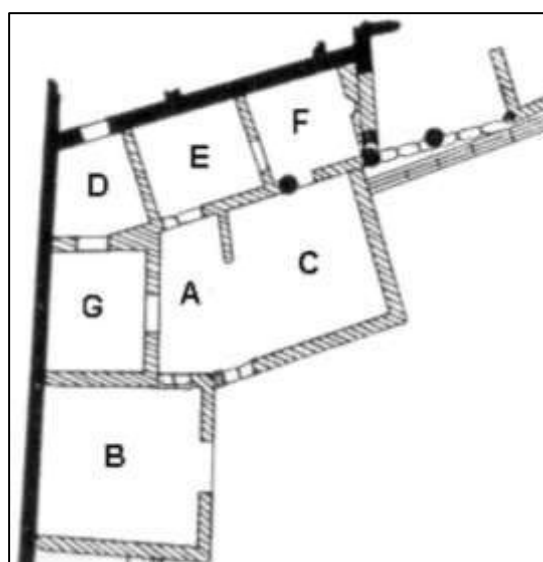


Fig. 6.72 – Plan of the *Domus dell'Aquila* (from Becatti 1949: fig. 67).

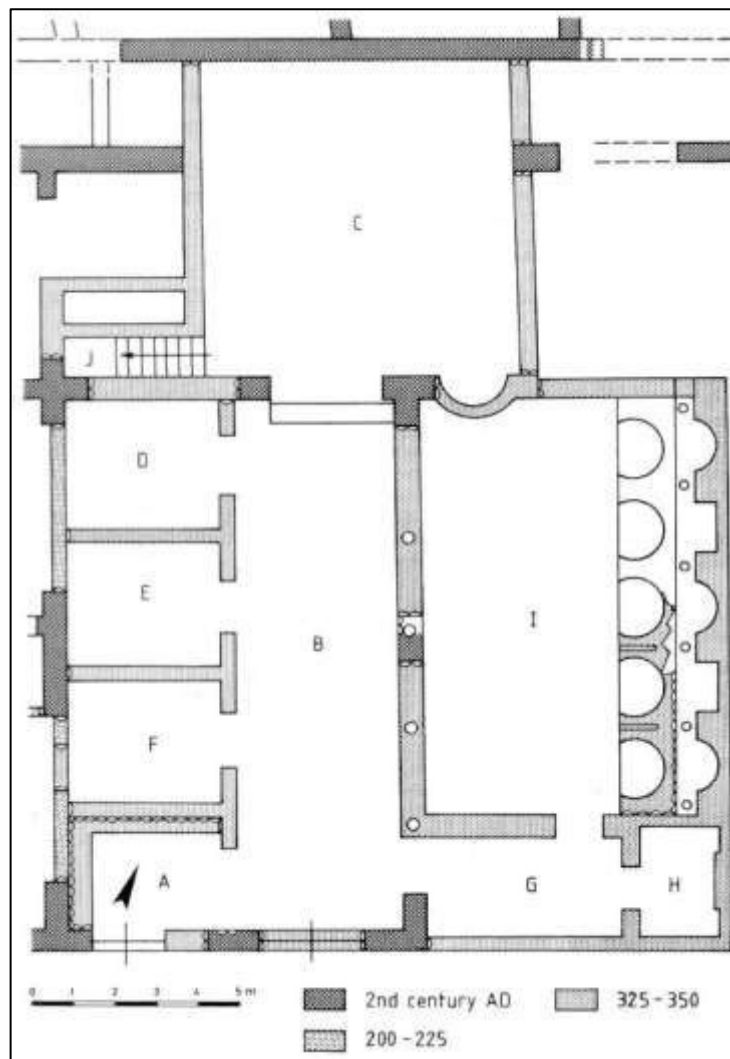


Fig. 6.73 – Plan of the Domus di Amore e Psiche (from Heres 1982: fig. 75).

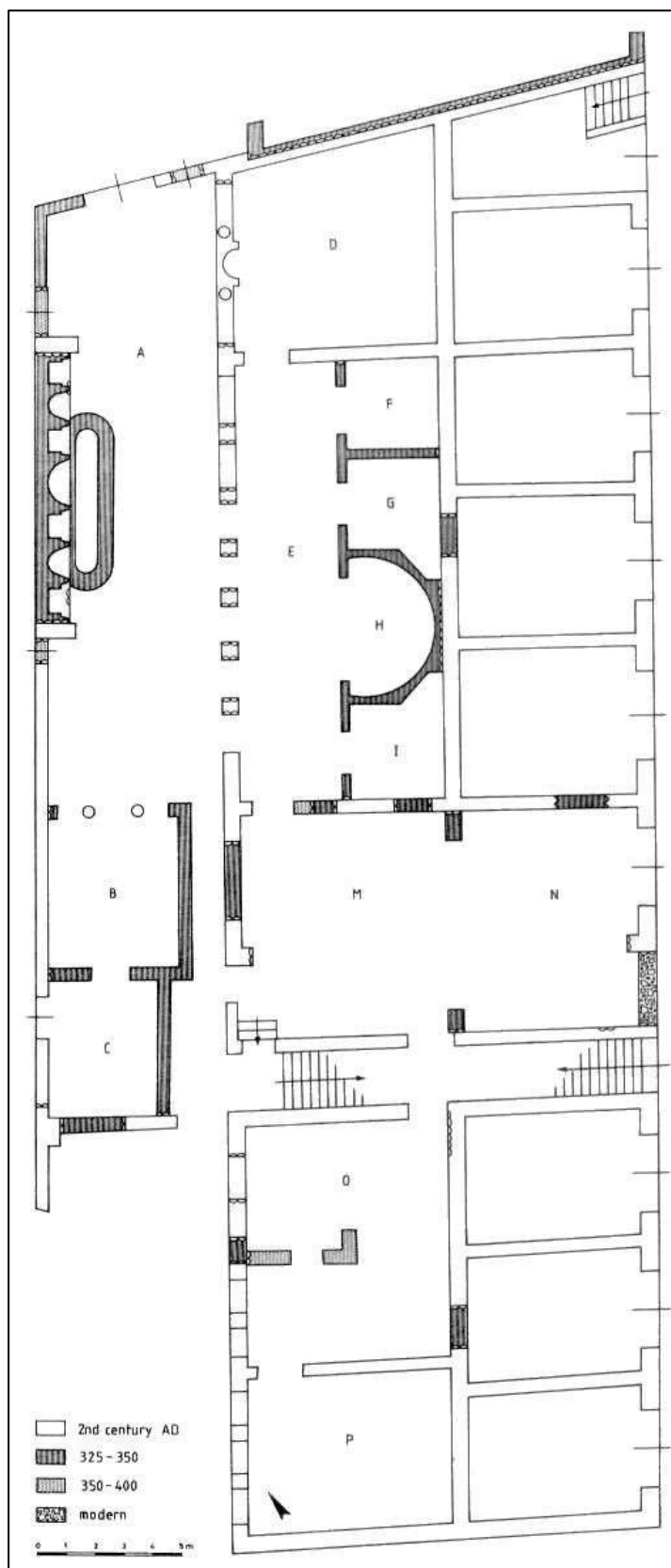


Fig. 6.74 – Plan of the Domus del Ninfeo (from Heres 1982: fig. 83).



Fig. 6.75 – Triple-arched window from the Domus del Ninfeo (photo by author).

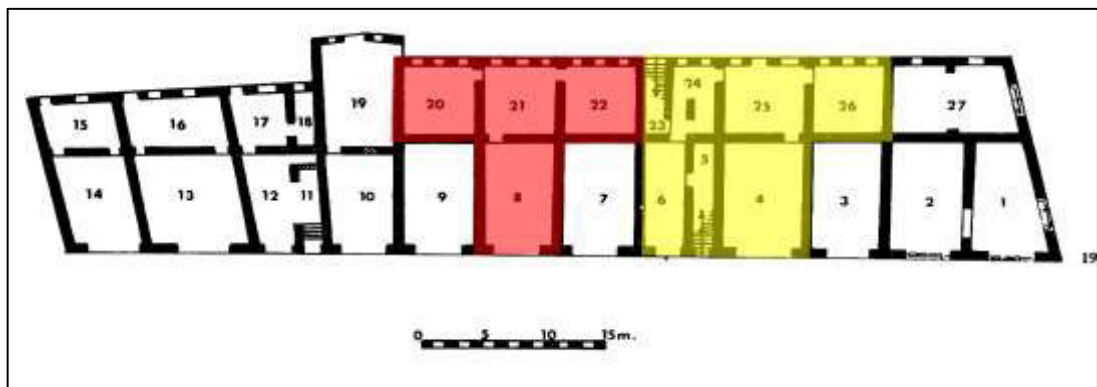


Fig. 6.76– Plan of the Caseggiato delle Trifore, ground floor, Housing Unit 1-2 (modified from Packer 1971: plan 19).

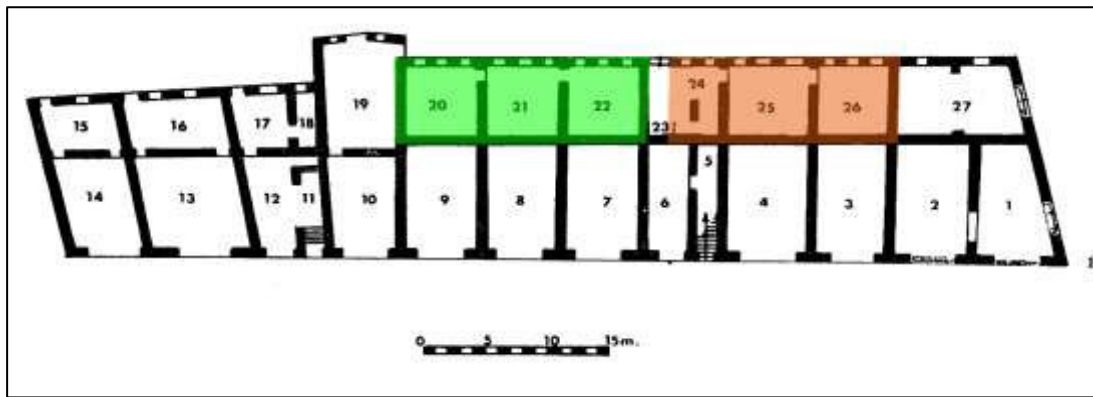


Fig. 6.77– Plan of the Casoggiato delle Trifore, first floor, Housing Unit 3-4 (modified from Packer 1971: plan 19).

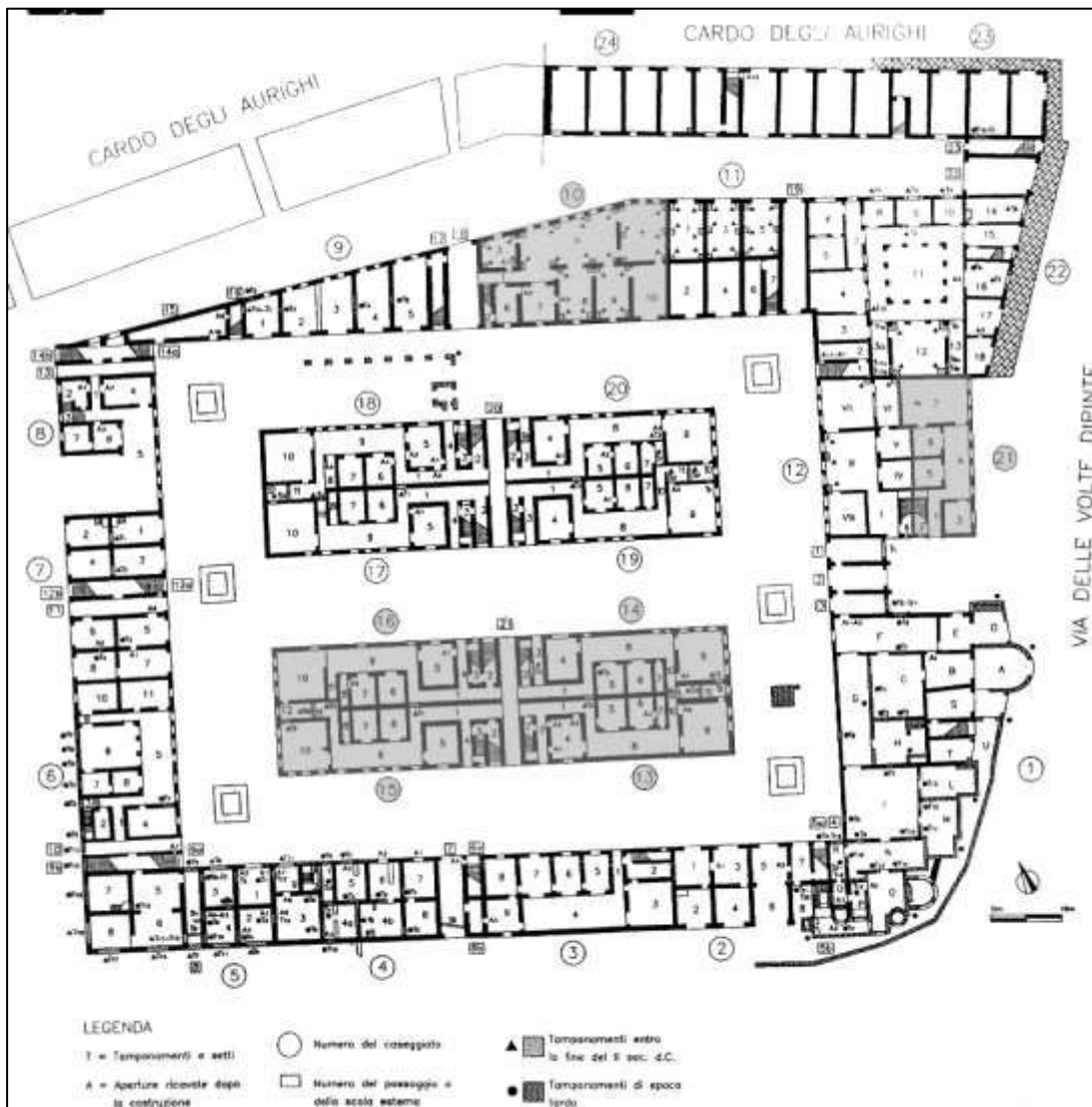


Fig 6.78 – General plan of the Case a Giardino. Highlighted the unit analysed (modified from Cervi 1998: fig. 2).

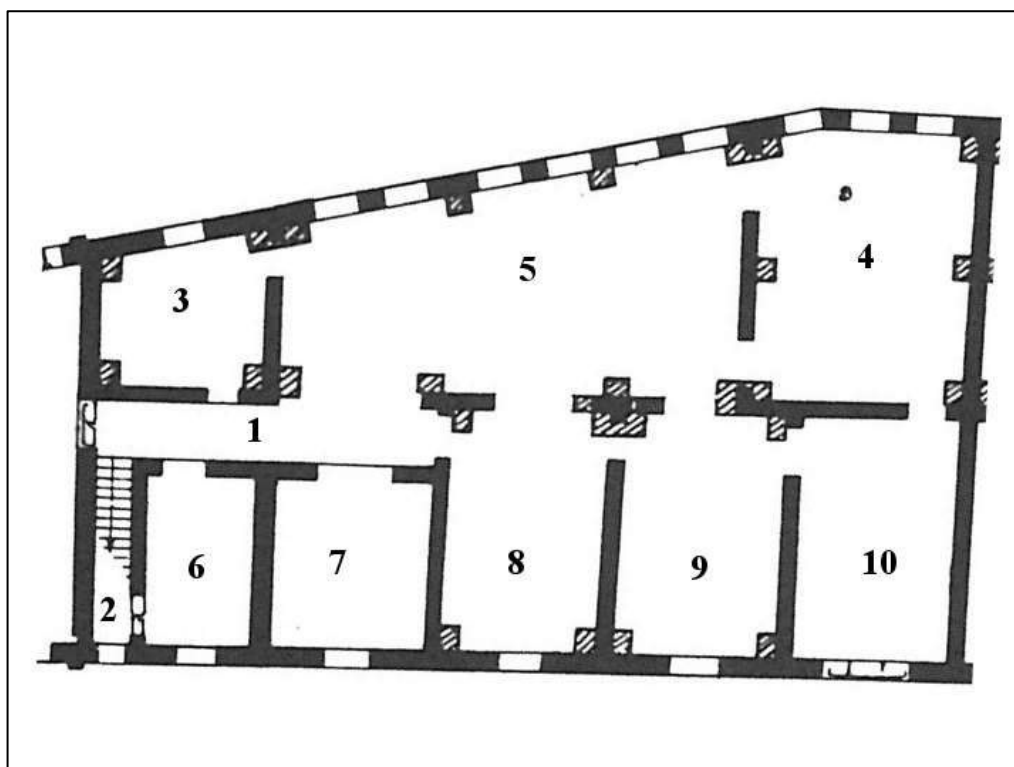


Fig. 6.79 – Plan of the Apartment 10 of the Case a Giardino (modified from Calza 1953).

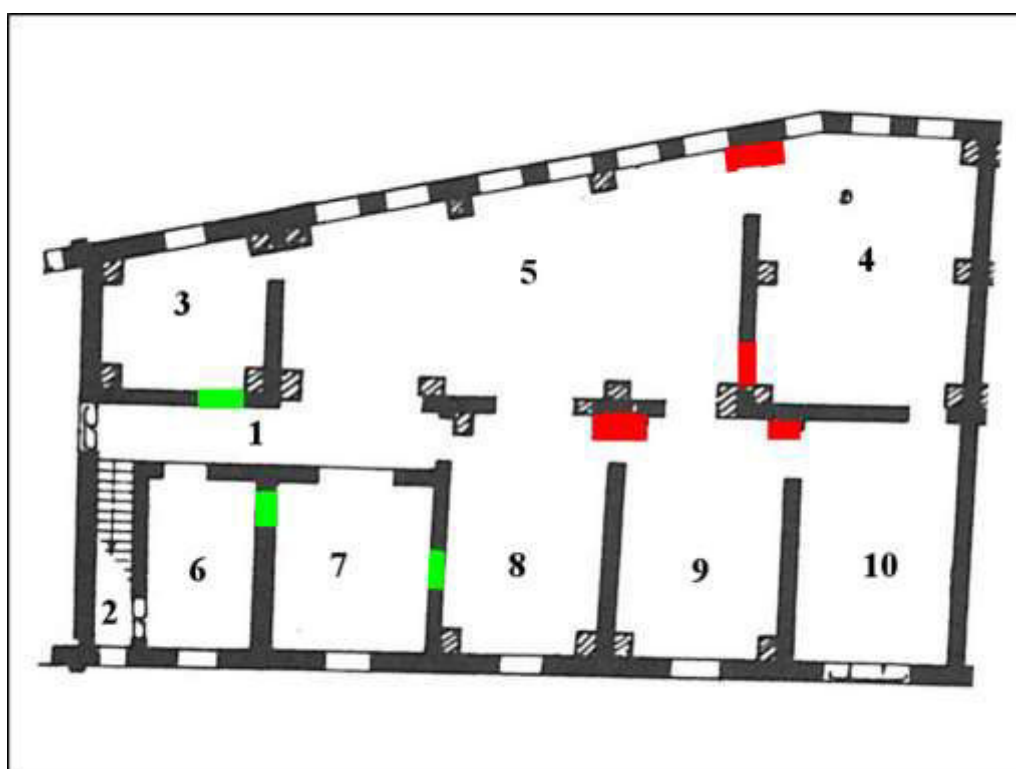


Fig. 6.80 – Plan of the Apartment 10 of the Case a Giardino. Localisation of the modifications: in green the new openings in red the blockings (modified from Calza 1953).

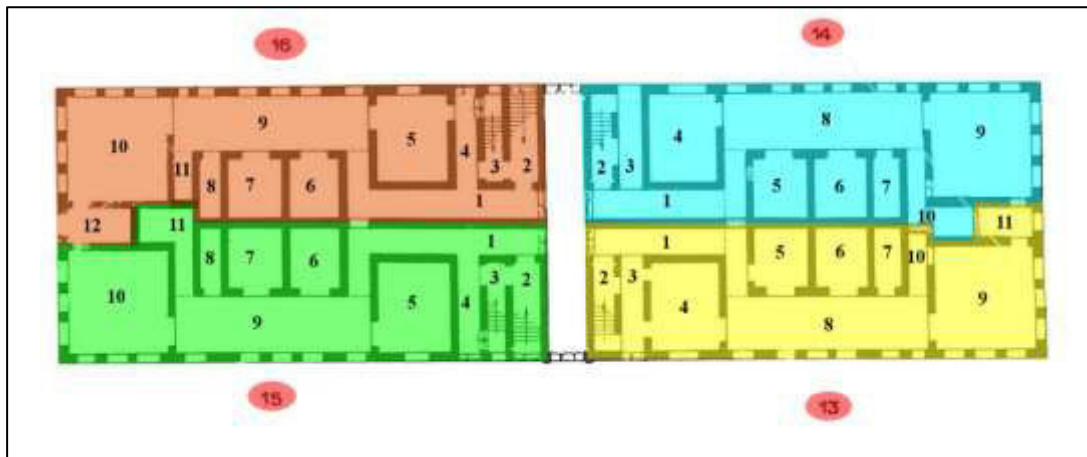


Fig. 6.81 – Plan of the Apartments 13-16 of the Case a Giardino. In yellow Apartment. 13, in light-blue Apartment. 14, in green Apartment 15, in orange Apartment 16 (modified from Calza 1953).



Fig. 6.82 – Plan of the Apartments 13-16 of the Case a Giardino after the third AD modifications. In yellow Apartment 13, in light-blue Apartment 14, in green Apartment 15, in orange Apartment 16. In red the blockings, in green the new openings, in blue the transformation from window to doorway (modified from Calza 1953).

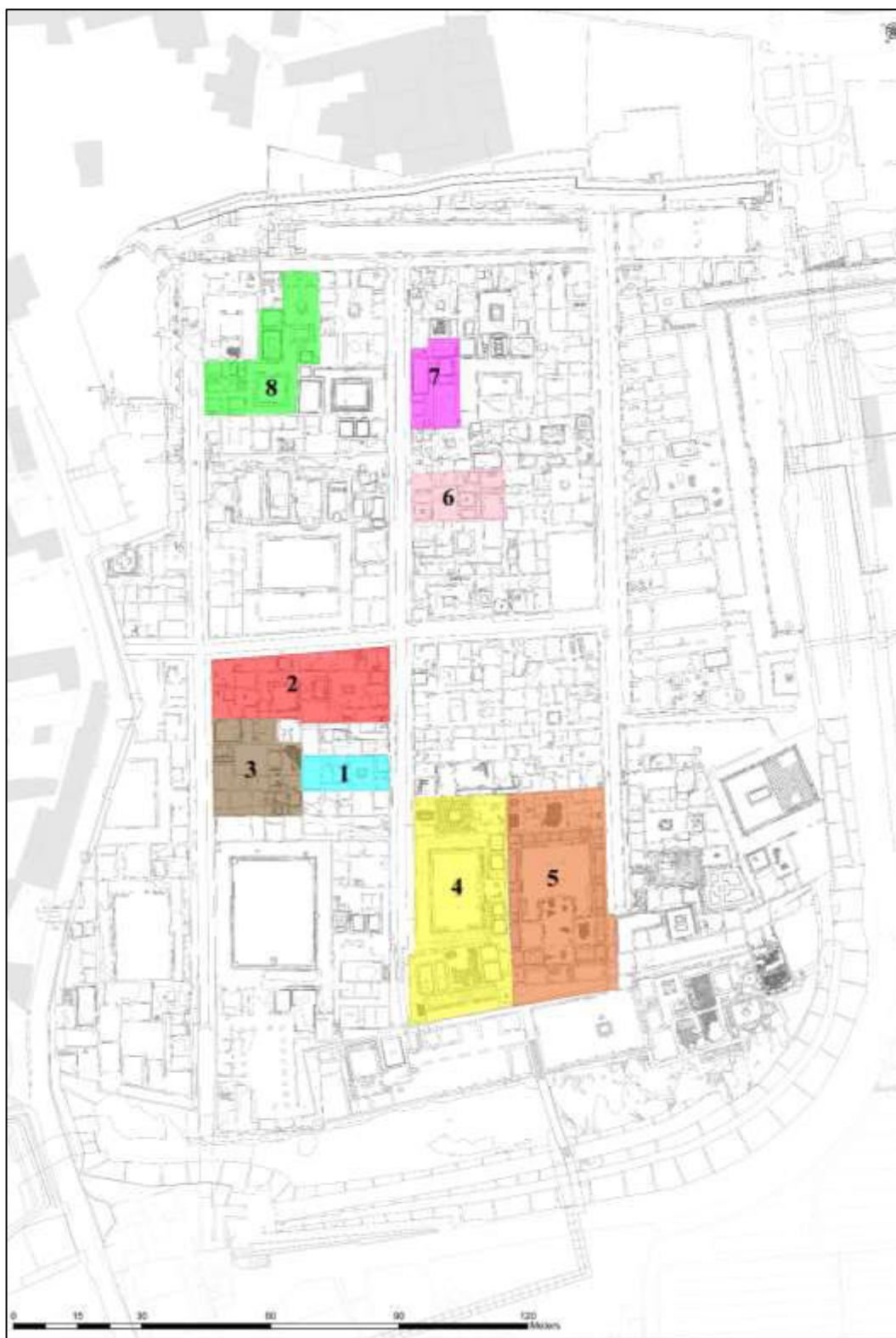


Fig. 6.83 – *Plan of Herculaneum. 1- Casa dell’Erma in Bronzo, 2- Casa della Partizione Ligneo, 3, Casa dello Scheletro, 4- Casa dell’Atrio a Mosaico, 5- Casa dei Cervi, 6- Casa del Mobilio Carbonizzato, 7- Casa del Bel Cortile, 8- Casa del Colonnato Ligneo (modified from the Soprintendenza archive).*

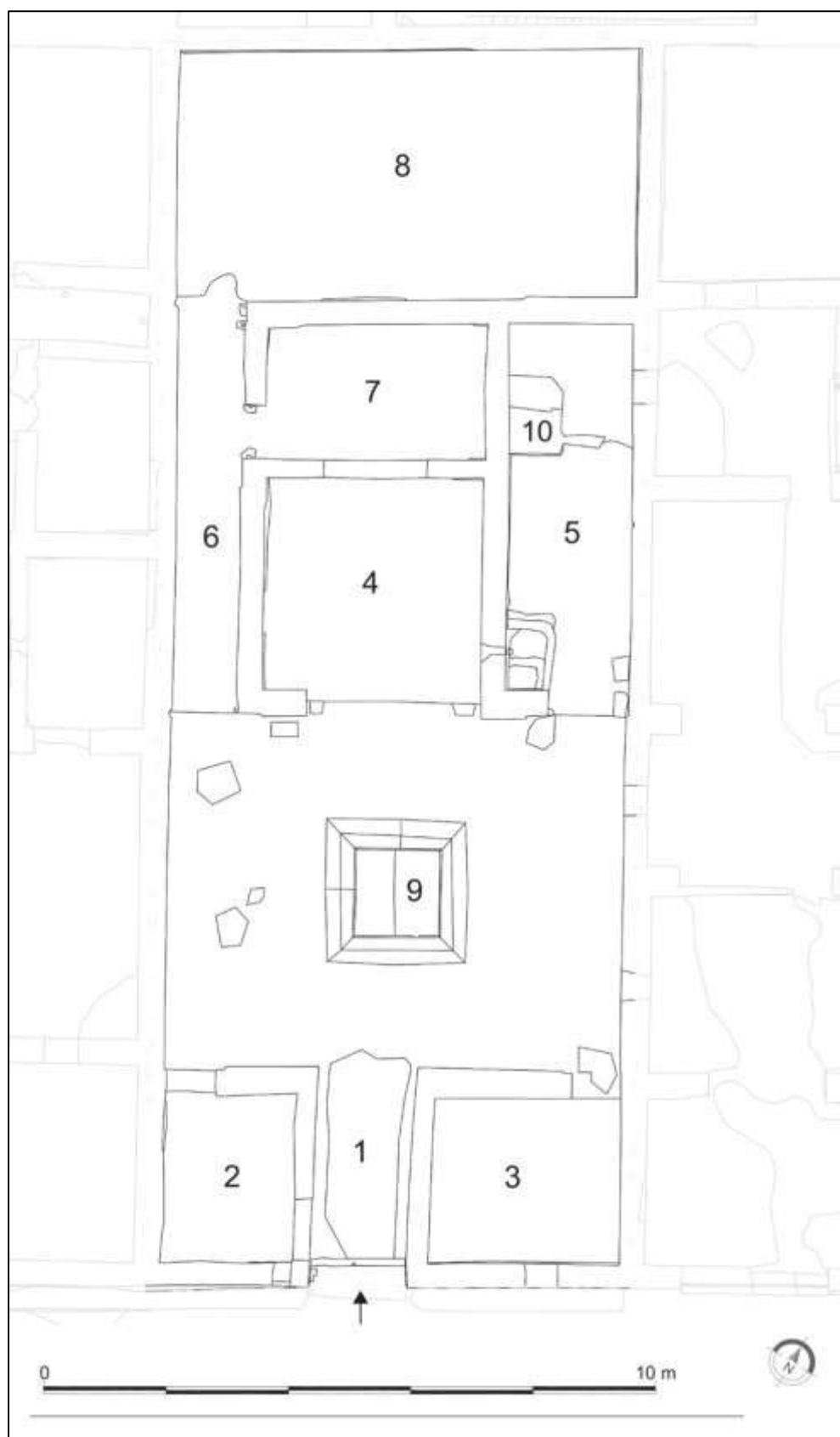


Fig. 6.84 – *Plan of the Casa dell'Erma in Bronzo (modified from the Soprintendenza Archive).*

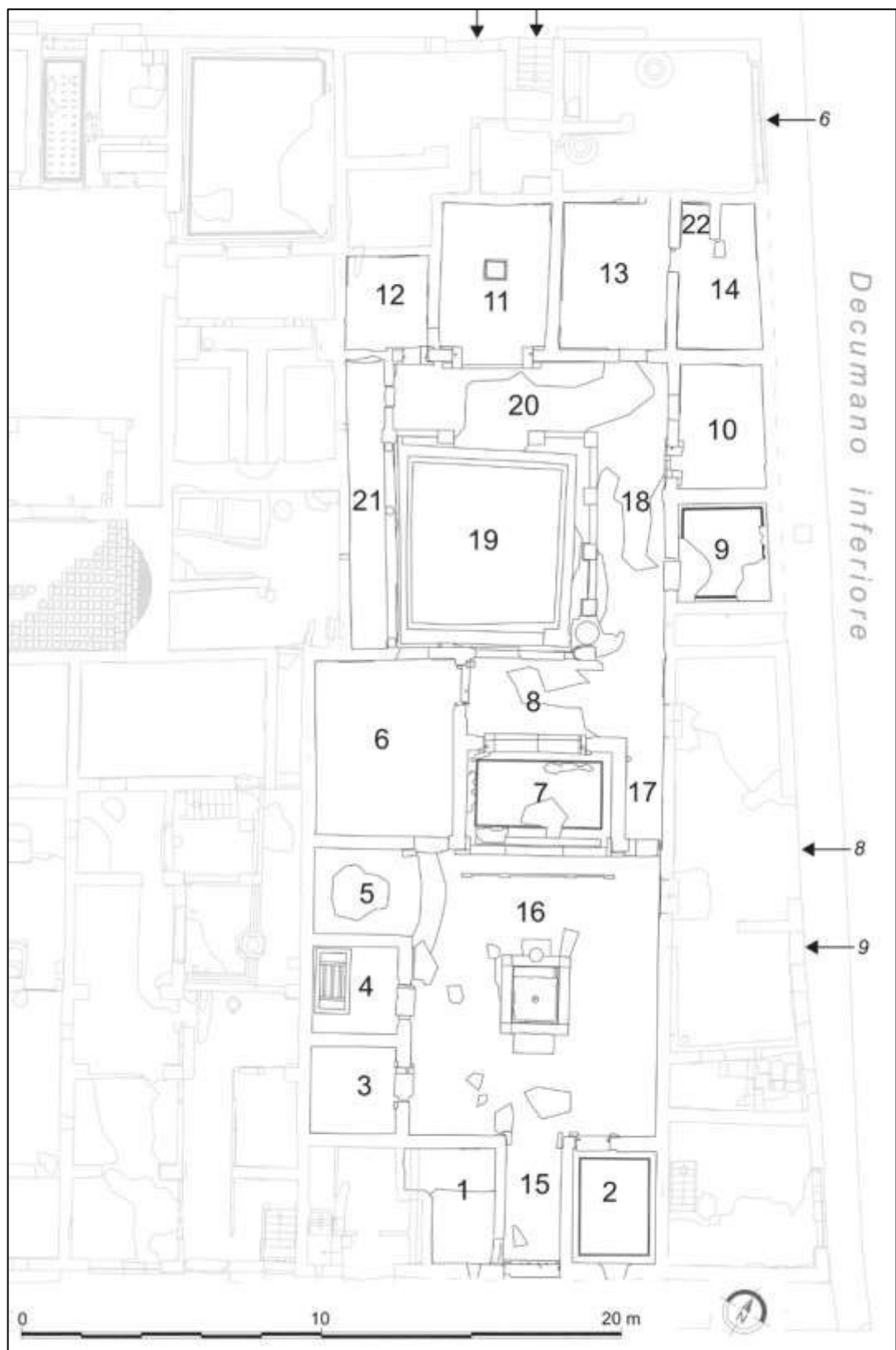


Fig. 6.85 – Plan of the Casa della Partizione Ligneata
(modified from the Soprintendenza Archive).



Fig. 6.86 – *The wooden folding door from the Casa della Partizione Ligna*
(photo by author).

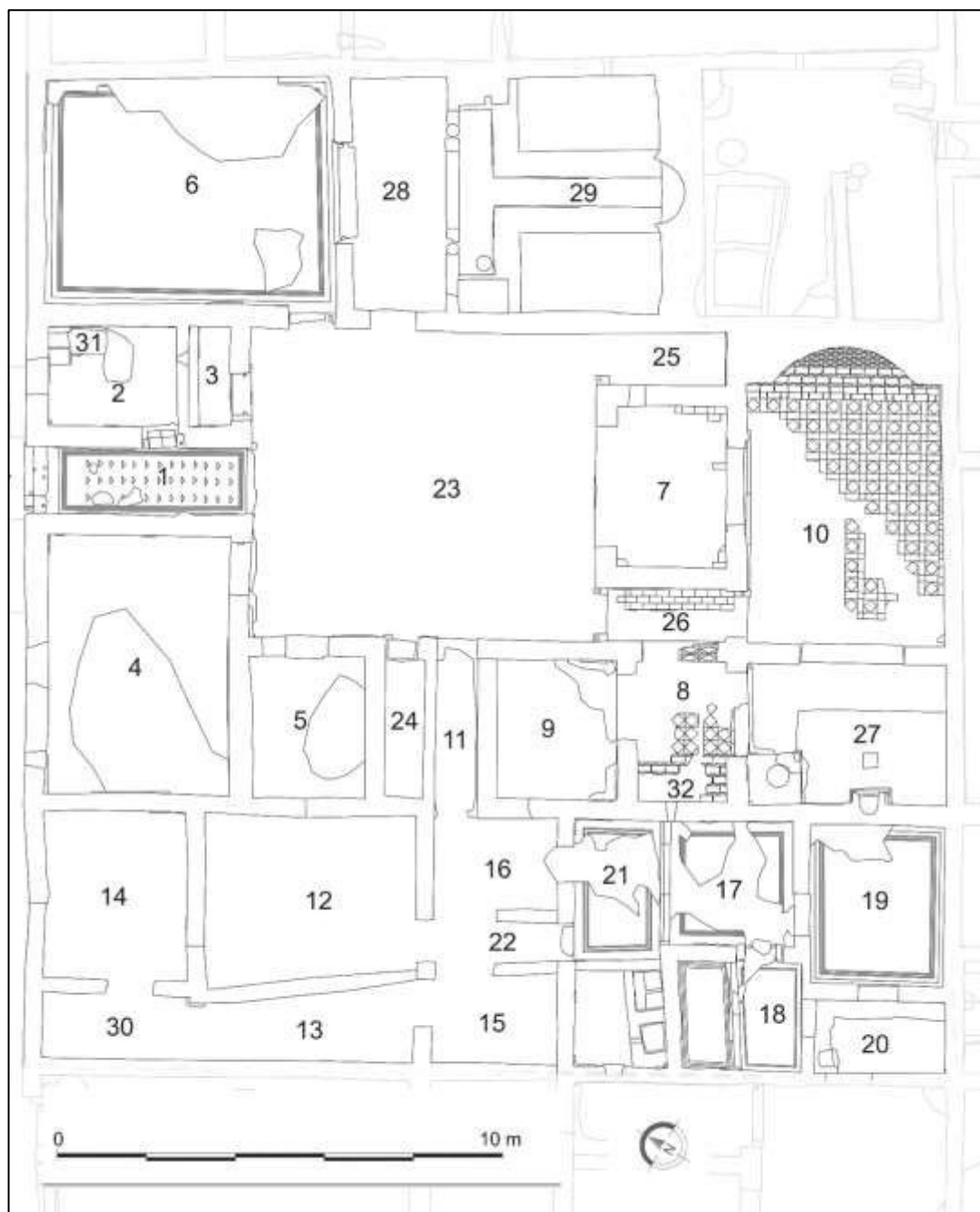


Fig. 6.87 – Plan of the Casa dello Scheletro (modified from the Soprintendenza Archive).

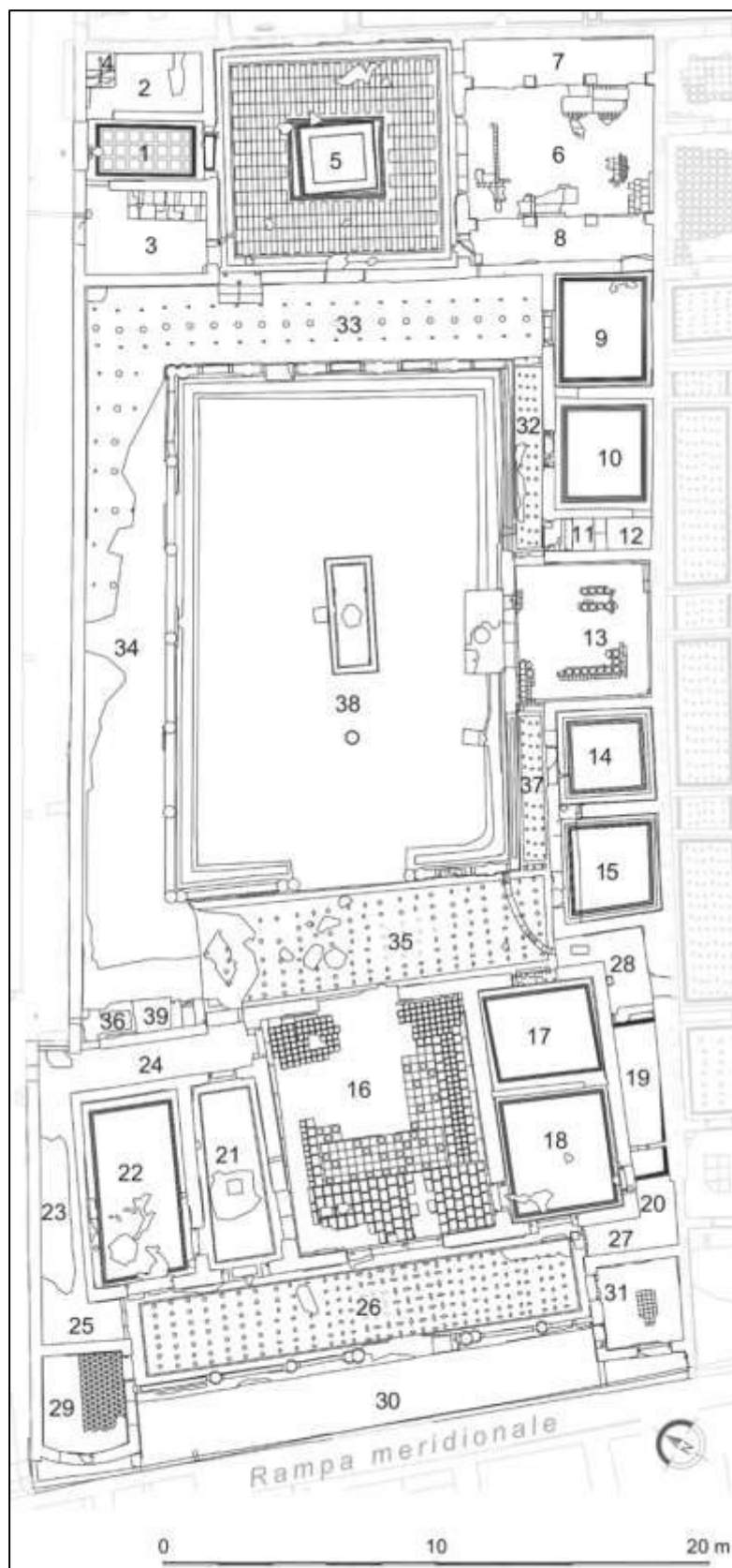


Fig. 6.88 – *Plan of the Casa dell'Artrio a Mosaico*
(modified from the Soprintendenza Archive).



Fig. 6.89 – ‘Windowed porticos’ from the *Casa dell’Atrio a Mosaico* (photo by author).

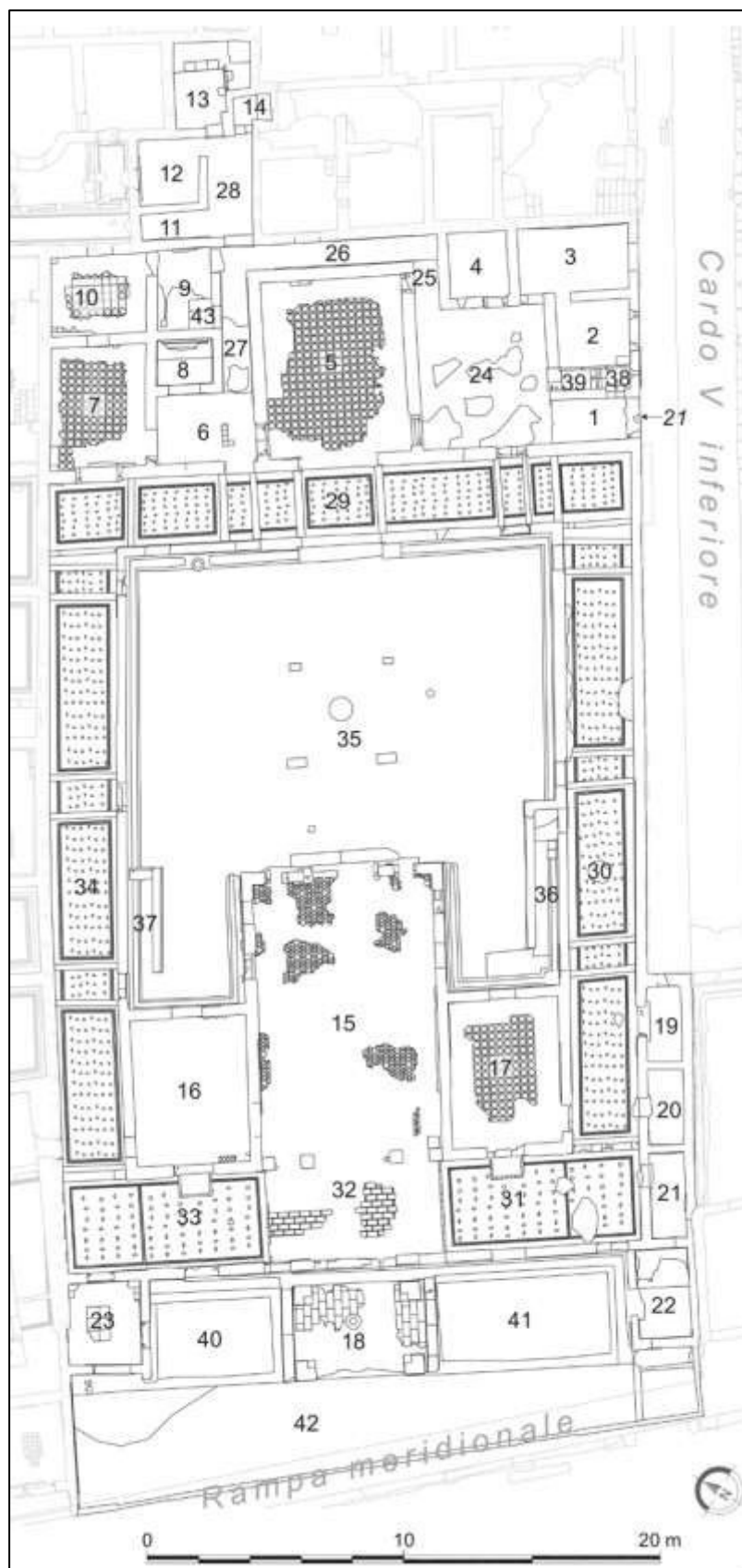


Fig. 6.90 – Plan of the Casa dei Cervi (modified from the Soprintendenza Archive).

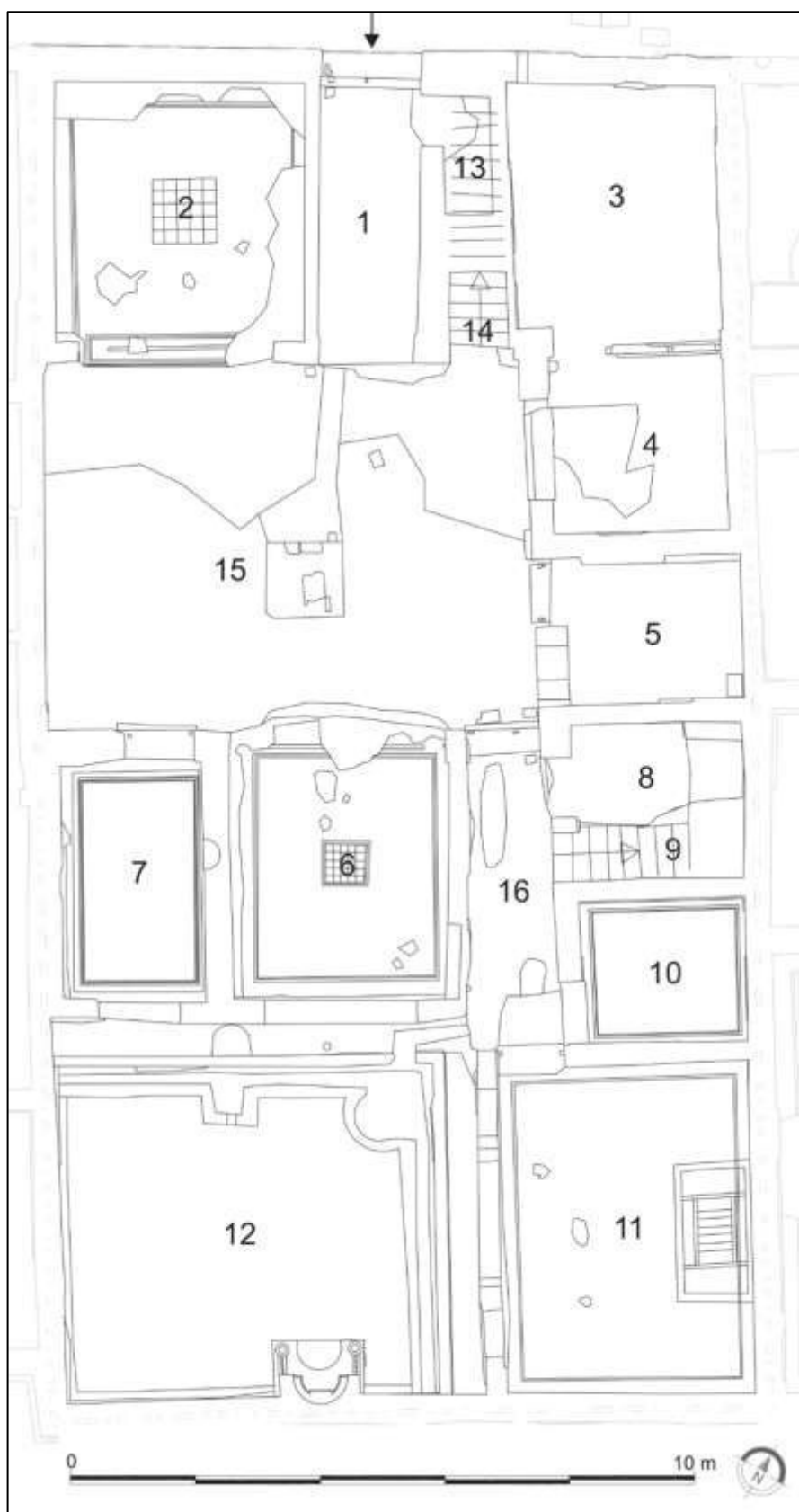


Fig. 6.91 – *Plan of the Casa del Mobilio Carbonizzato*
(modified from the Soprintendenza Archive).

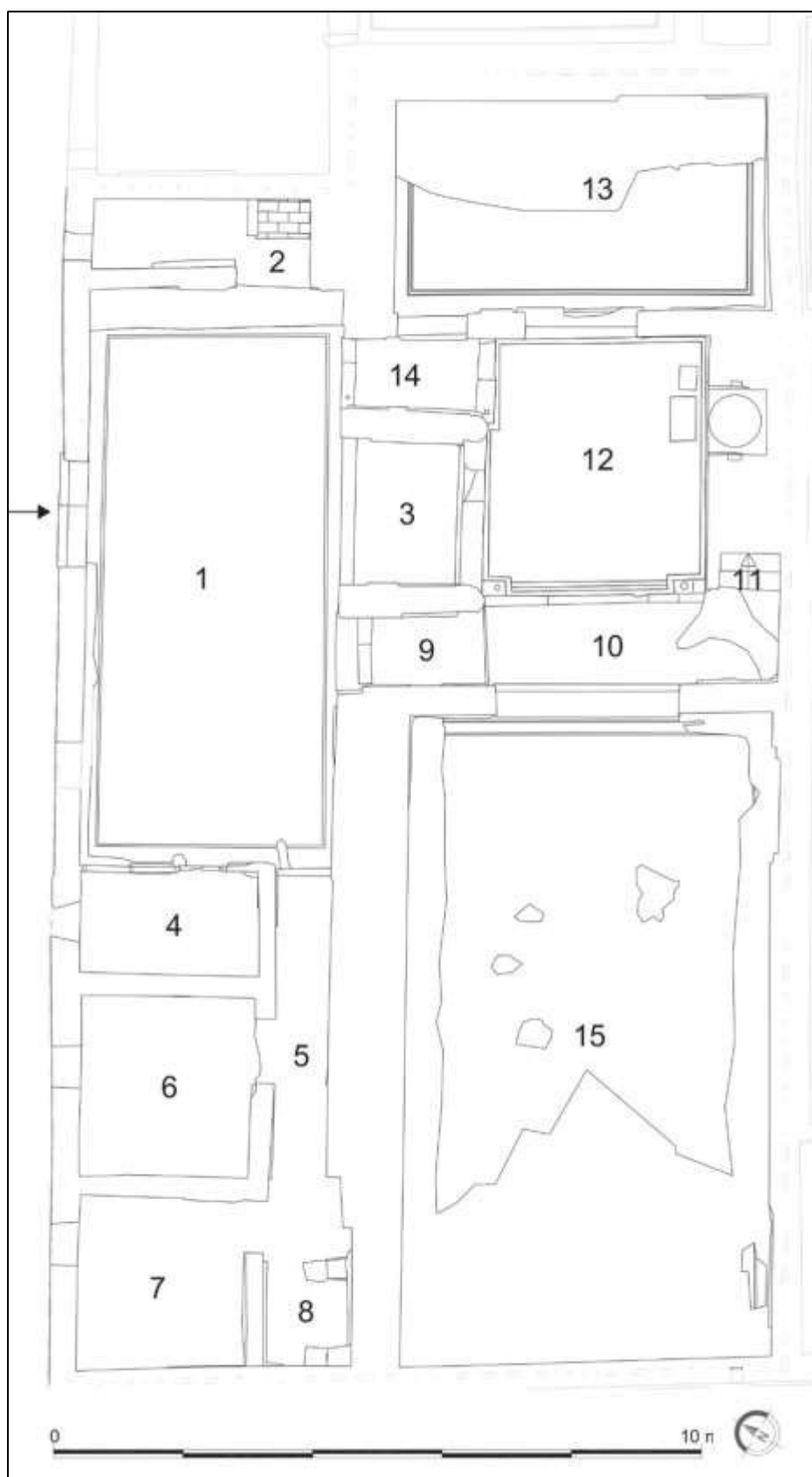


Fig. 6.92 – *Plan of the Casa del Bel Cortile (modified from the Soprintendenza Archive).*



Fig. 6.93 – *Paved courtyard of the Casa del Bel Cortile (Wikimedia Commons).*

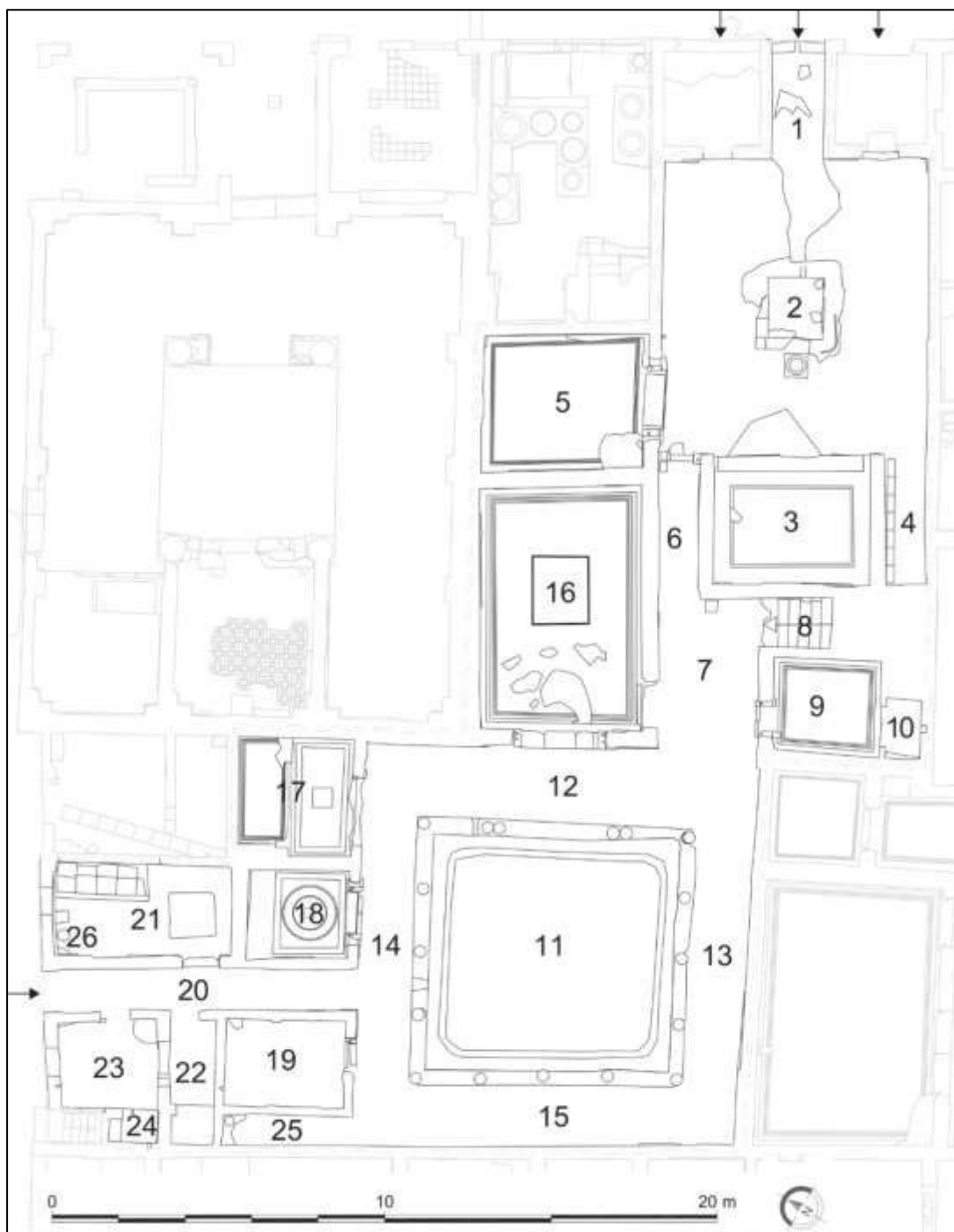


Fig. 6.94 – Plan of the Casa del Colonnato Tuscanico
(modified from the Soprintendenza Archive).



Fig. 6.95 – *Traces of the wooden lintel from the doorway between Rooms 12 and 17 of the Casa del Colonnato Tuscanico (SDB-Opening: 1715) (photo by author).*



Fig. 6.96 – *Plan of Aeclanum (by author).*

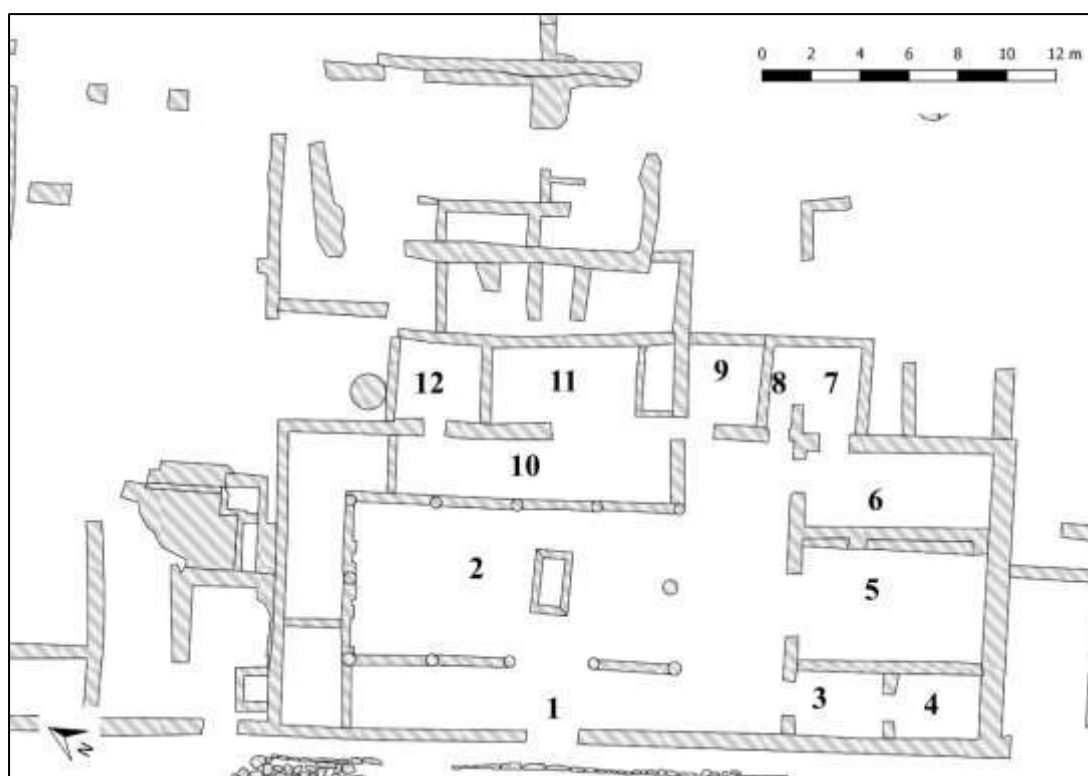


Fig. 6.97 – *Plan of the House 1 (by author).*



Fig. 6.98 – *Detail of the threshold between Room 3 and 4 of the House 1 (SDB-Threshold Sill: T1808)*
(photo by author).

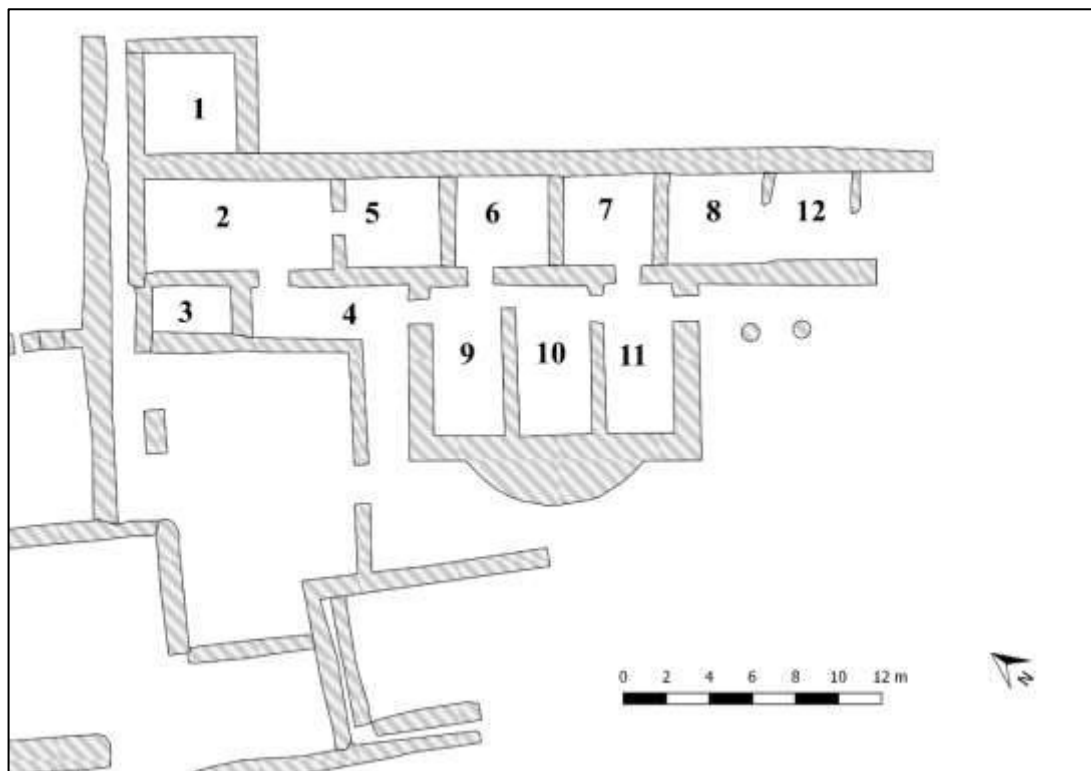


Fig. 6.99 – *Plan of the House of the Baths (by author).*



Fig. 6.100 – *West window of Room 3 (SDB-Opening: 1820) (photo by author).*

Figures Chapter 7

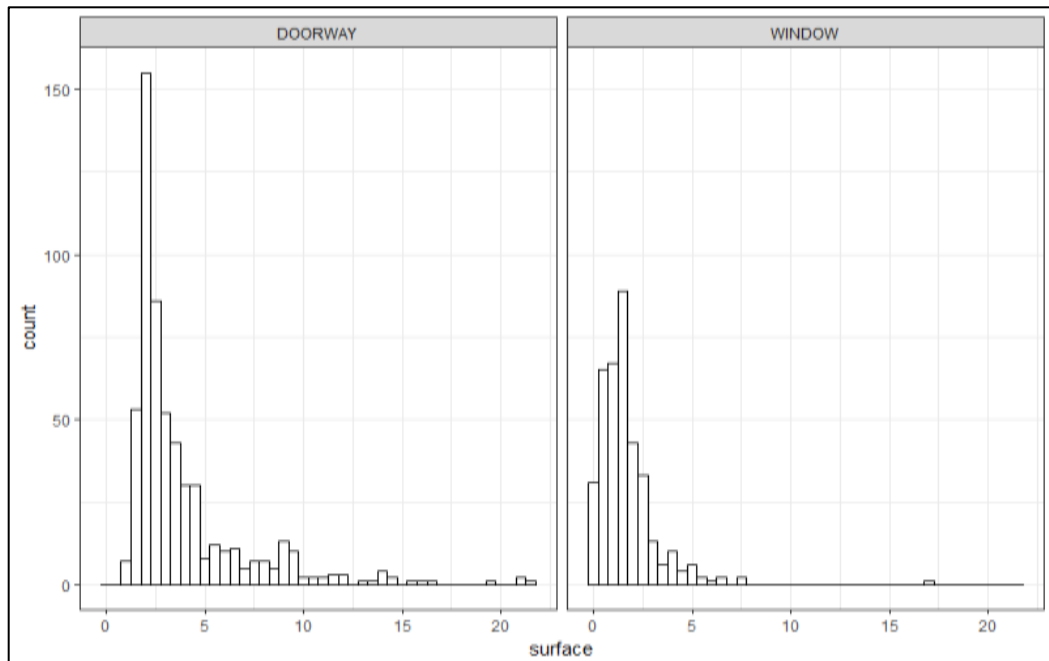


Fig. 7.1 – The openings surface-area distribution. The diagram shows the distribution of the surface values (in m^2) across the windows and the doorways. Both subplots are unimodal but right-skewed. ($N = 974$).

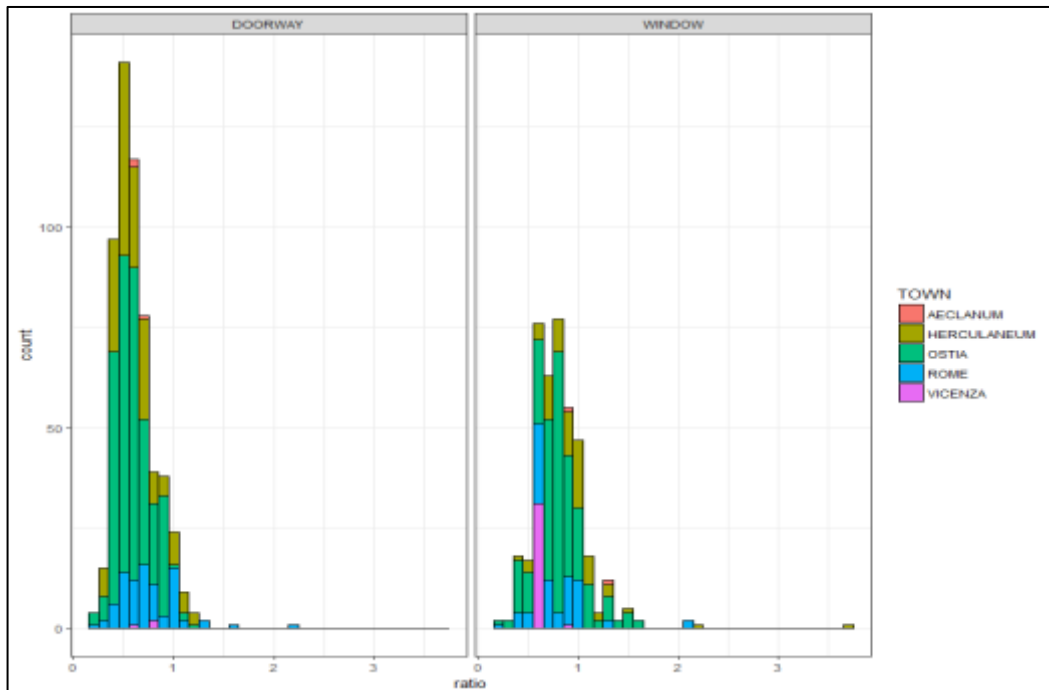


Fig. 7.2 – The openings W-H ratio distribution. The diagram shows the distribution of the ratio values across the windows and the doorways. While the subplot of the doorways presents a unimodal distribution, the one of the windows shows the presence of a double peak. ($N = 974$)

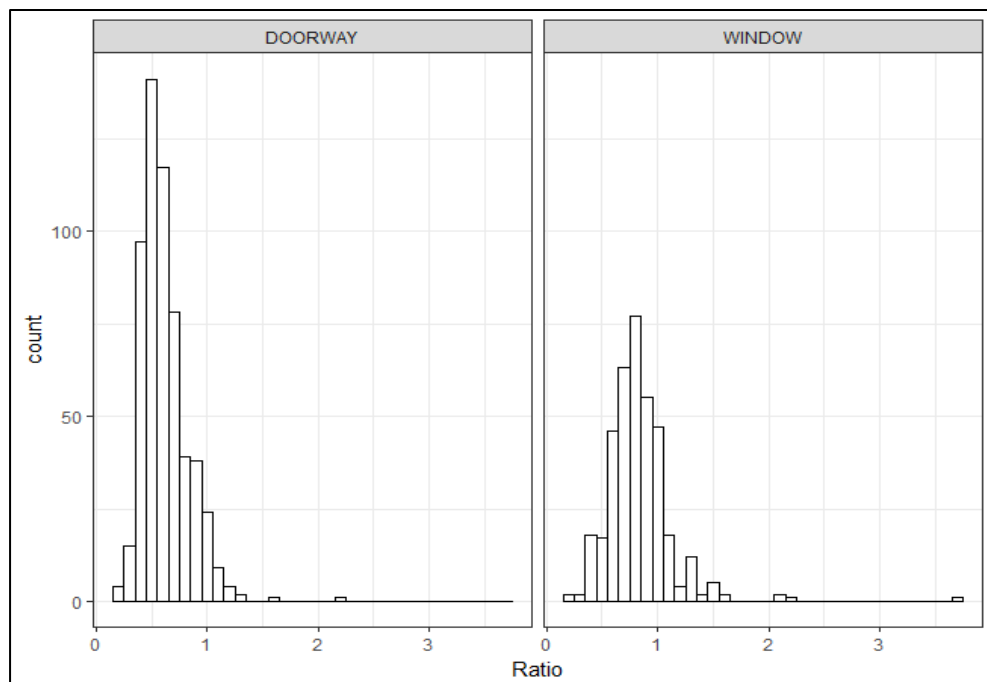


Fig. 7.3 – The openings W-H ratio distribution on the cleaned sample. The plot shows the distribution of the W-H ratio values across the windows and the doorways after the removal of the *Vicenza*’s windows. Both plots show a unimodal right-skewed distribution ($N= 946$).

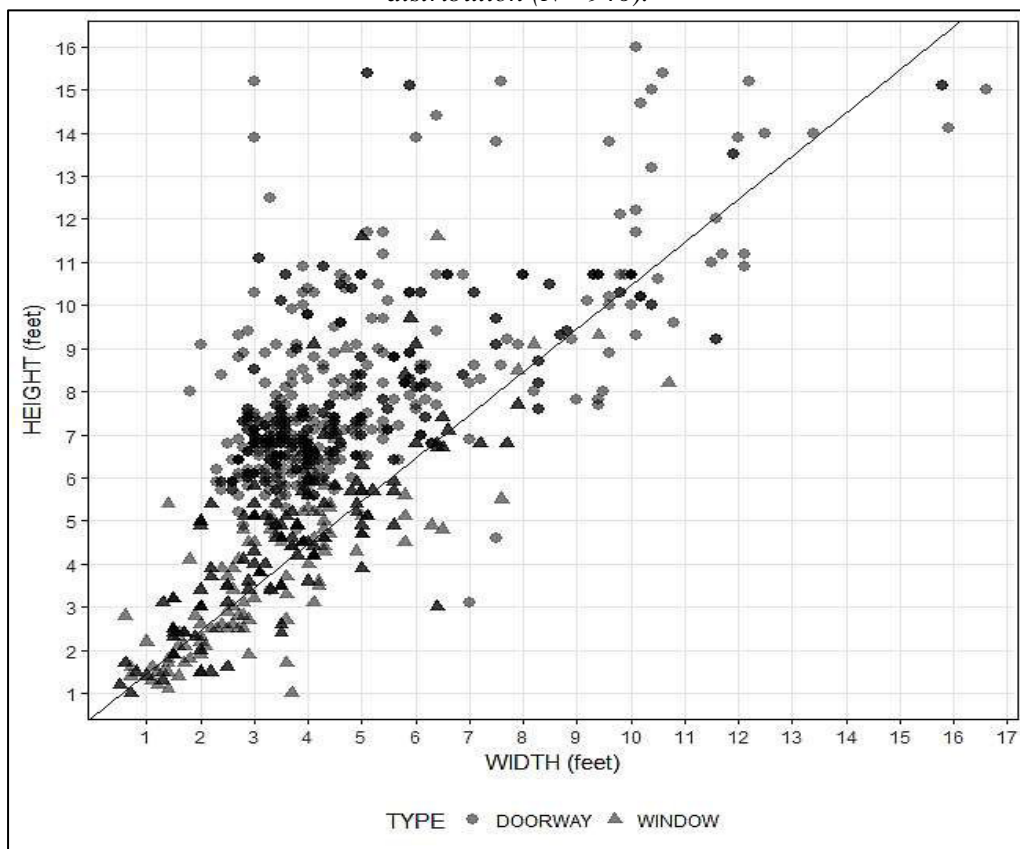


Fig. 7.4 - The openings proportions. The diagram shows the width of the doorways and windows compared to their height. The analysis was conducted on a cleared sample of 944 units (opening with width $>$ of 5 meters have been removed to better observe the distribution). The measurements are computed in Roman feet (29.6 cm).

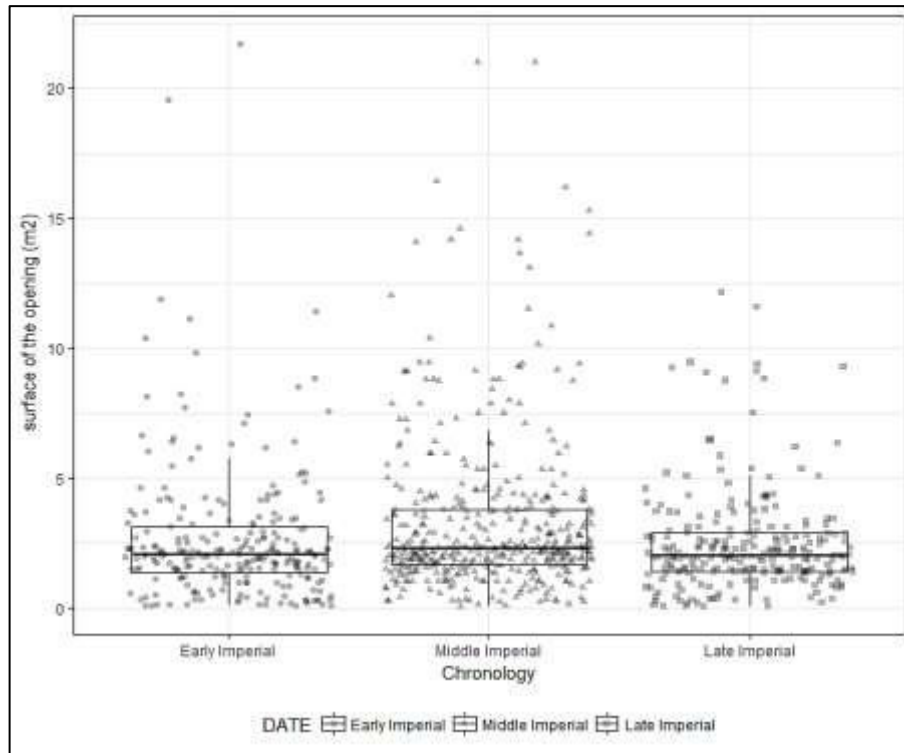


Fig. 7.5 – The variation of the surface-area of the openings across time. The boxes correspond to 1 SD from the median of the different populations (thick line of the box). The points represent the actual surfaces recorded (N=946).

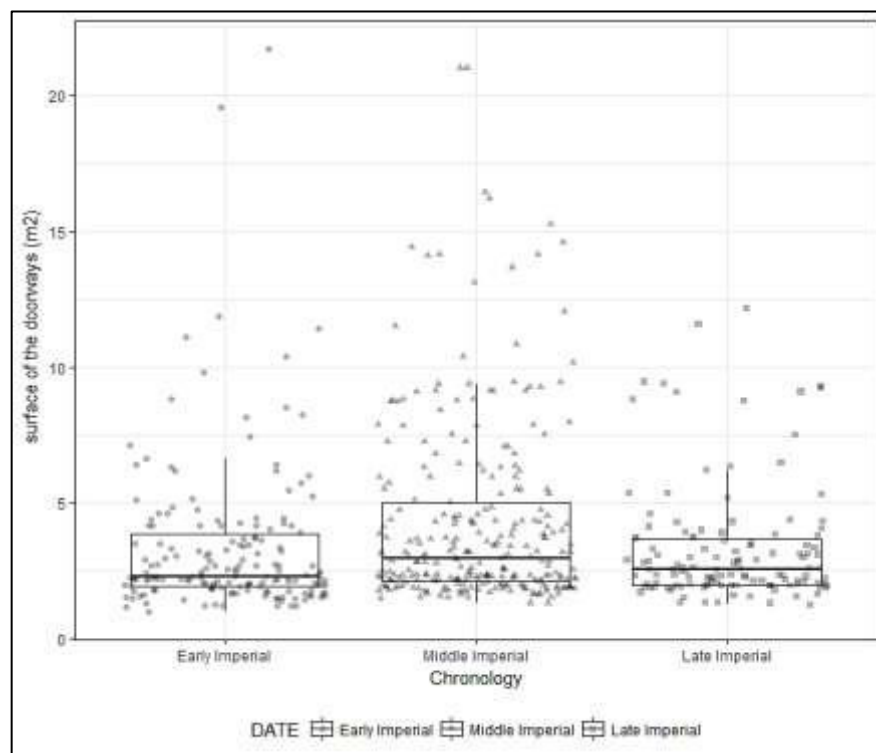


Fig. 7.6 – The variation of the surface-area of doorways across time. The boxes correspond to 1 SD from the median of the different populations (thick line of the box). The points represent the actual surfaces recorded (N=571).

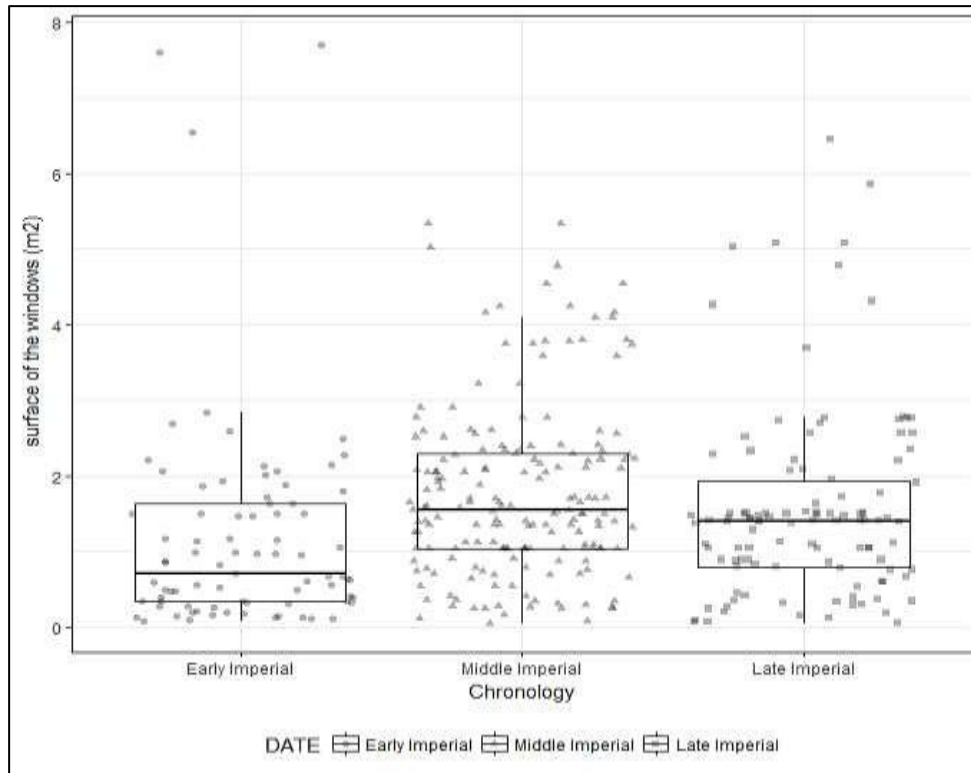


Fig. 7.7 – The variation of the surface-area of windows across time. The boxes correspond to 1 SD from the median of the different populations (thick line of the box). The points represent the actual surfaces recorded (N=375).

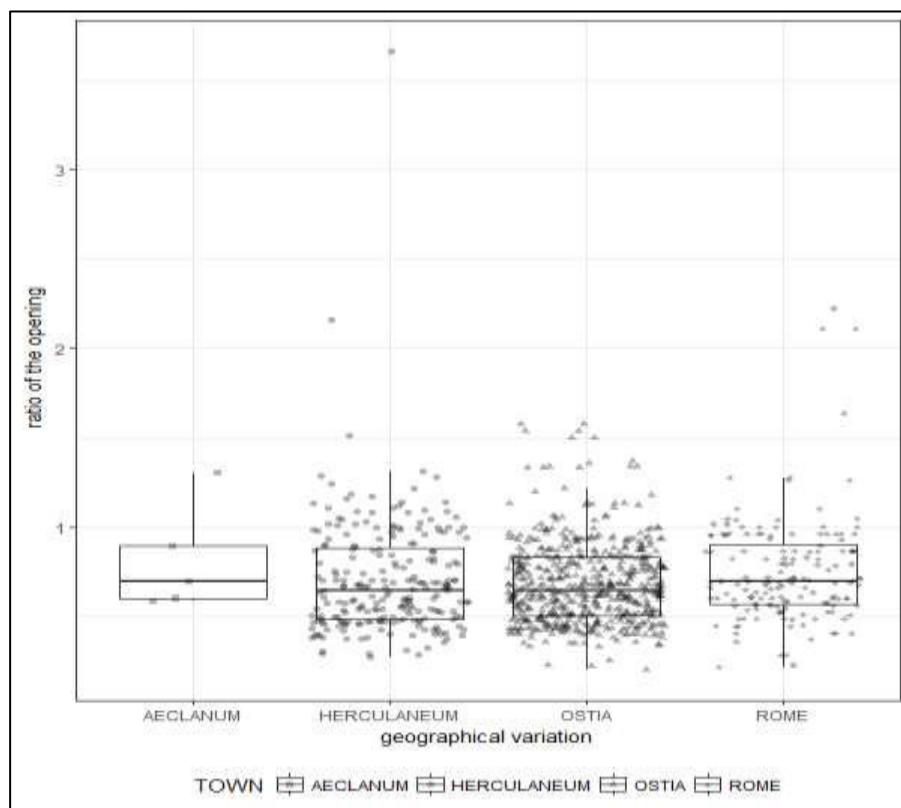


Fig. 7.8– The variation of the W-H ratio of the openings across sites. The boxes correspond to 1 SD from the median of the different populations (thick line of the box). The points represent the actual surfaces recorded (N=941).

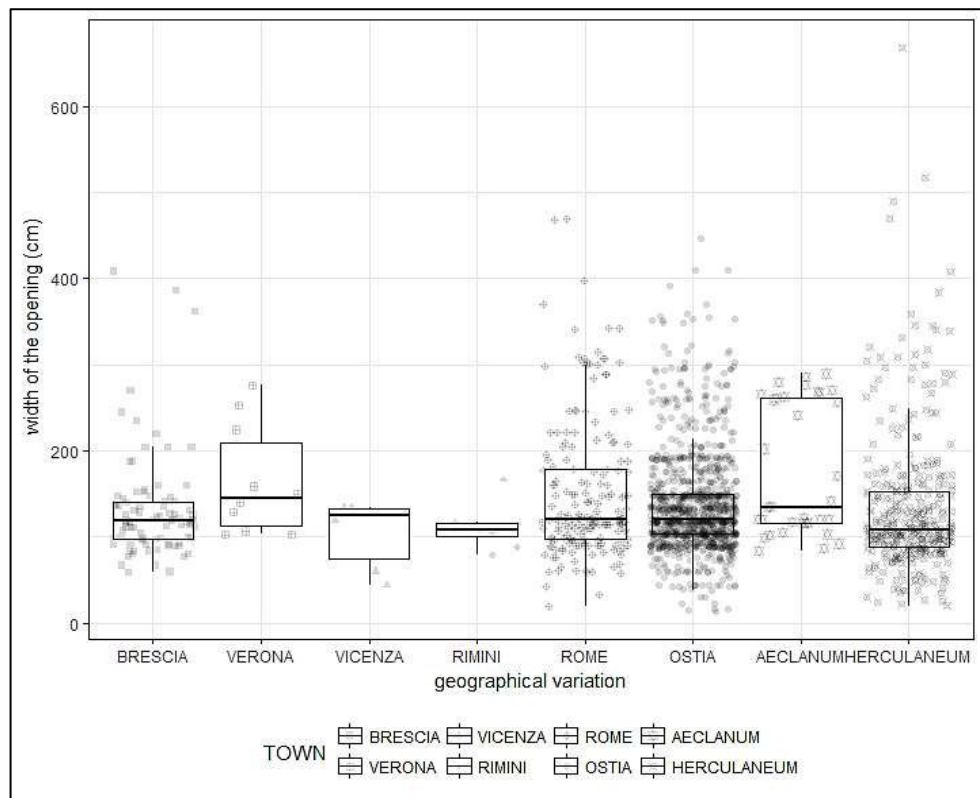


Fig. 7.9– The variation of the width of the openings across sites. The boxes correspond to 1 SD from the median of the different populations (thick line of the box). The points represent the actual surfaces recorded (N=1801).

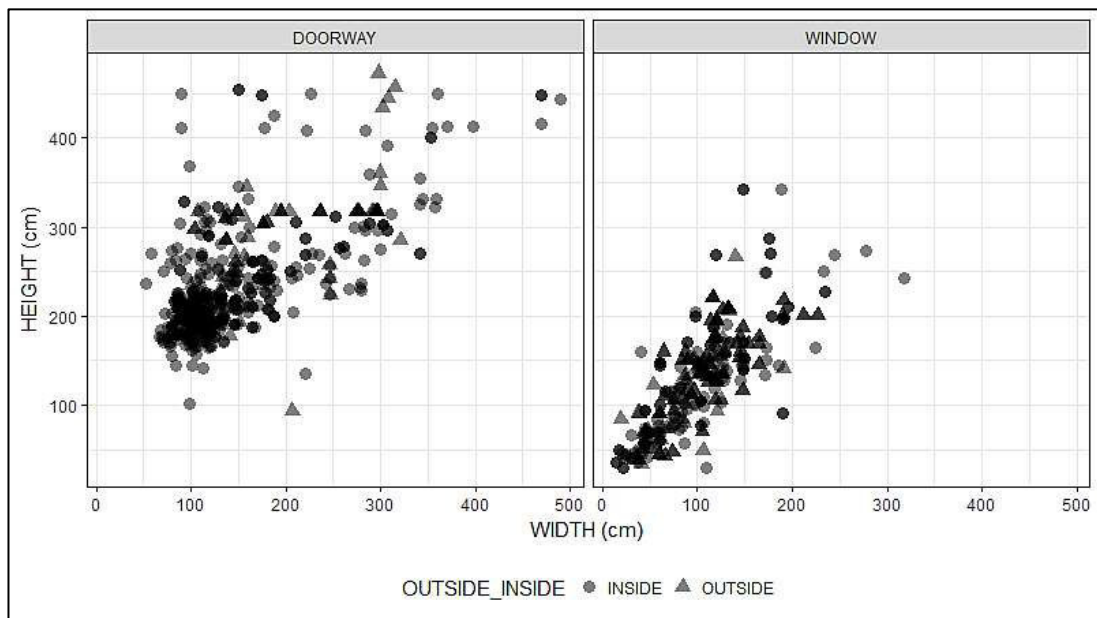


Fig. 7.10 – The openings facing the outside and those facing towards the inside (N=946. The unknown spaces have been removed). The plot shows the distribution of the doorways (left hand side) and windows (right hand side) across their location within the houses.

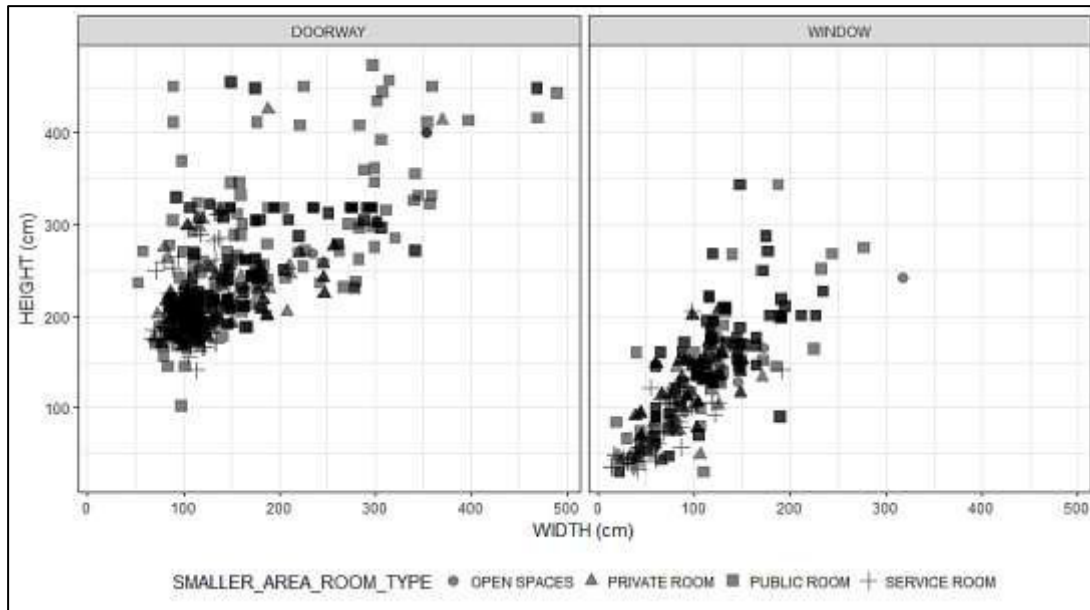


Fig. 7.11 – The openings across the different type of the smaller of the two room/area they interconnect. The graph shows the variation in sizes and proportions of the doorways (left hand side) and the windows (right hand side) on varying the typology of the smaller room/area they interconnect (N=938. The unknown rooms have been removed).

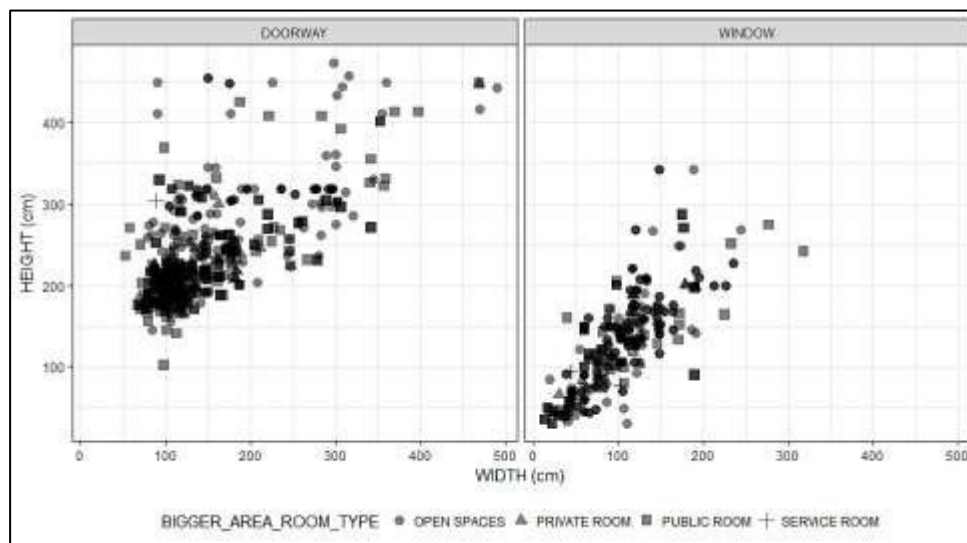


Fig. 7.12 – The openings across the different type of the bigger of the two room/area they interconnect. The graph shows the variation in sizes and proportion of the doorways (left hand side) and the windows (right hand side) on varying the typology of the smaller room/area they interconnect (N=938. The unknown rooms have been removed).

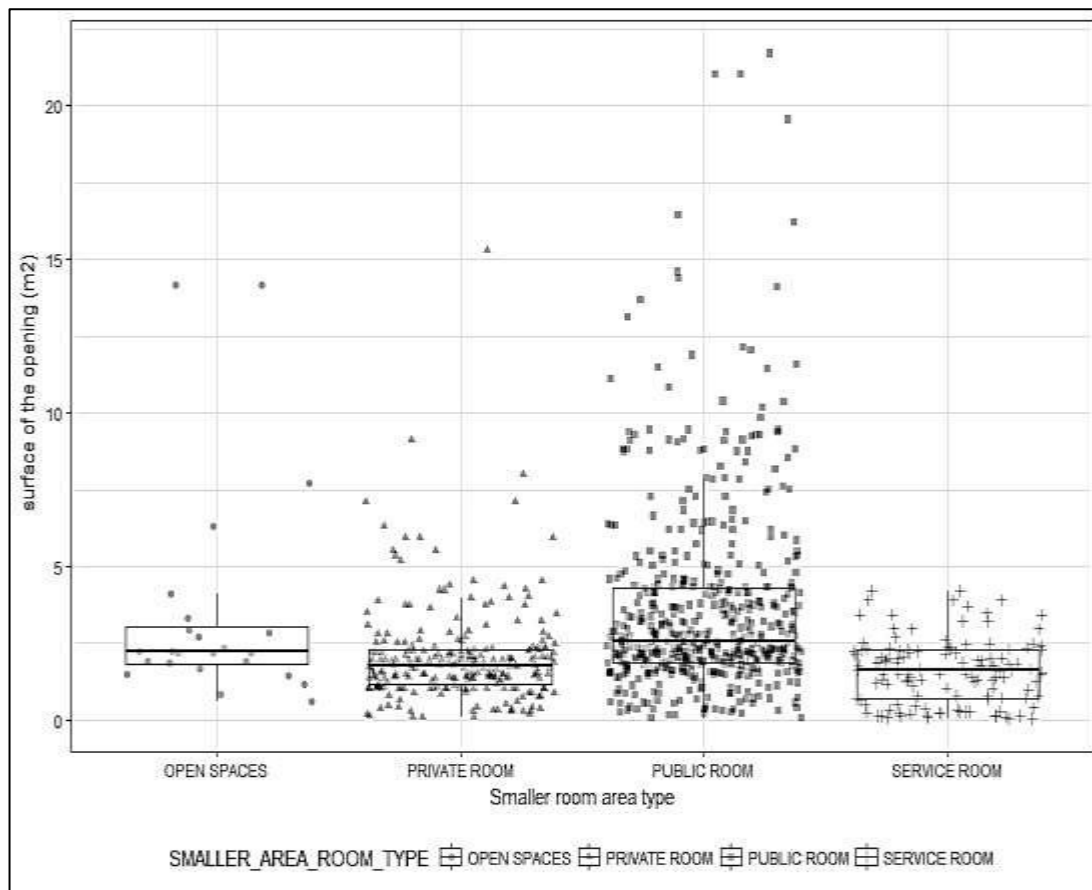


Fig. 7.13 – The surface-area variation across the different type of the smaller of the two room/area they interconnect. The plot depicts the variation of the surfaces. The boxes correspond to 1 SD from the median of the different populations (thick line of the box). The points represent the actual surfaces recorded. From the sample the unknown rooms have been removed (N=938).

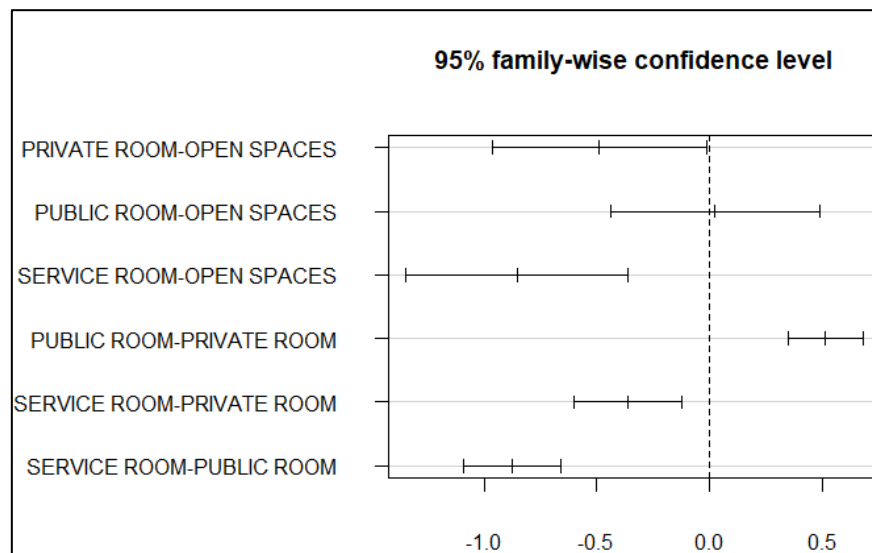


Fig. 7.14 – Surface-area of doors and windows across the typology of the smaller room. Graphical representation of the results of the ANOVA test and Tukey HDS correction conducted on the logarithm of openings surfaces across the typology of the smaller room they insist onto (N=938. The unknown rooms have been removed). The graph shows the variation of the surface means as bars. The significant variations (p -values < of 0.05) are only those that do not cross the dotted line.

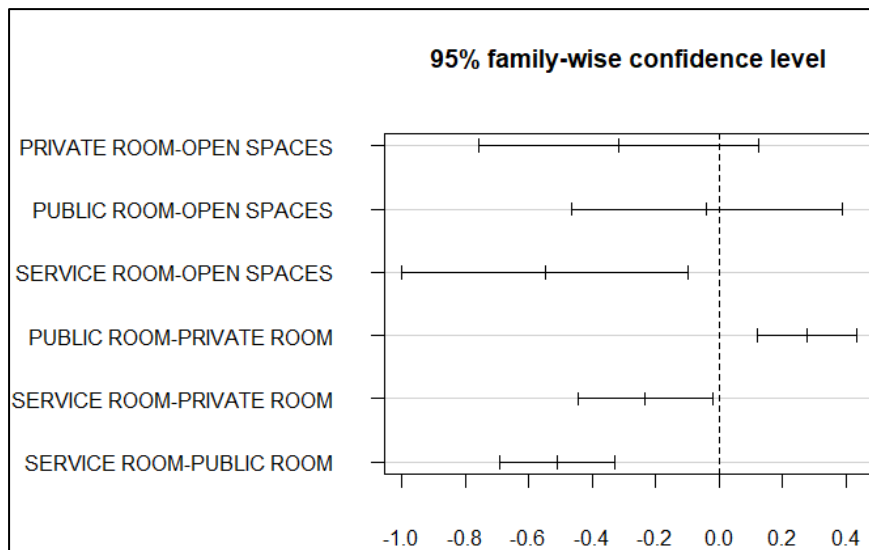


Fig. 7.15 – Surface-area of doors across the typology of the smaller room. Graphical representation of the results of the ANOVA test and Tukey HDS correction conducted on the logarithm of doorway surfaces across the typology of the smaller room they insist onto (N=568). The graph shows the variation of the surface means as bars. The significant variations (p -values < of 0.05) are only those that do not cross the dotted line.

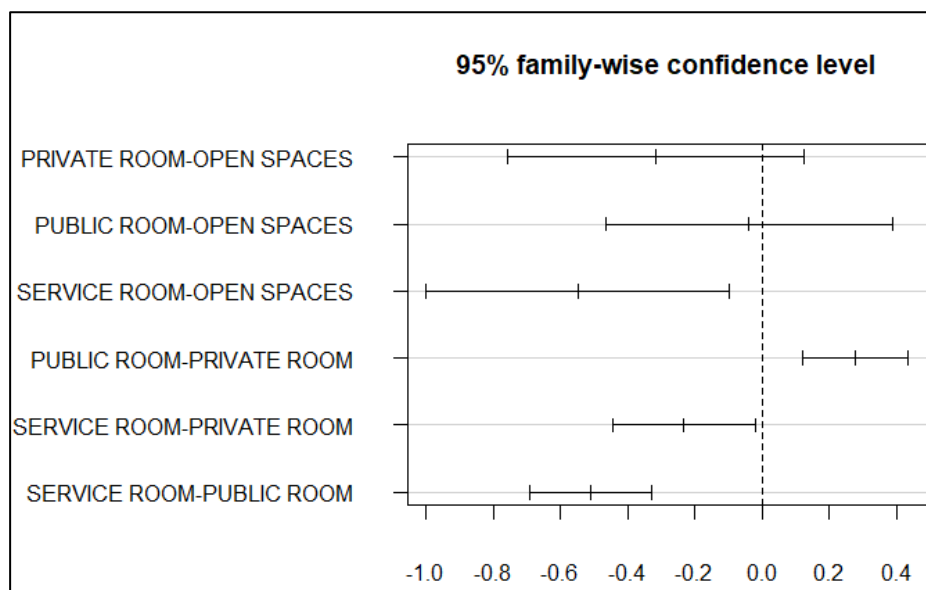


Fig. 7.16 – Surface-area of windows across the typology of the smaller room. Graphical representation of the results of the ANOVA test and Tukey HDS correction conducted on the logarithm of window surfaces across the typology of the smaller room they insist onto (N=370). The graph shows the variation of the surface means as bars. The significant variations (p -values < of 0.05) are only those that do not cross the dotted line

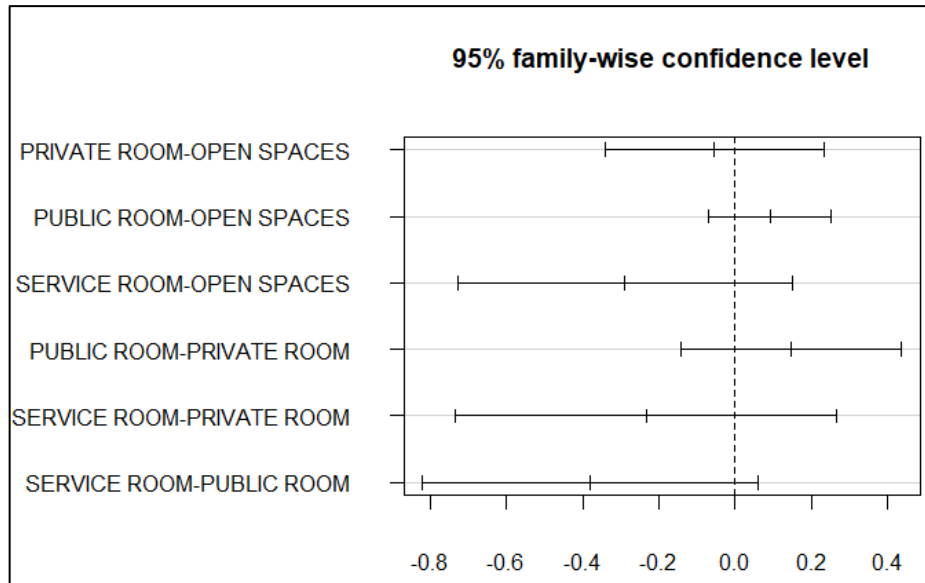


Fig. 7.17 – Surface-area of doors and windows across the typology of the bigger room. Graphical representation of the results of the ANOVA test and Tukey HDS correction conducted on the logarithm of openings surfaces across the typology of the bigger room they insist onto (N=938. The unknown rooms have been removed). The graph shows the variation of the surface means as bars. The significant variations (p -values < of 0.05) are only those that do not cross the dotted line.

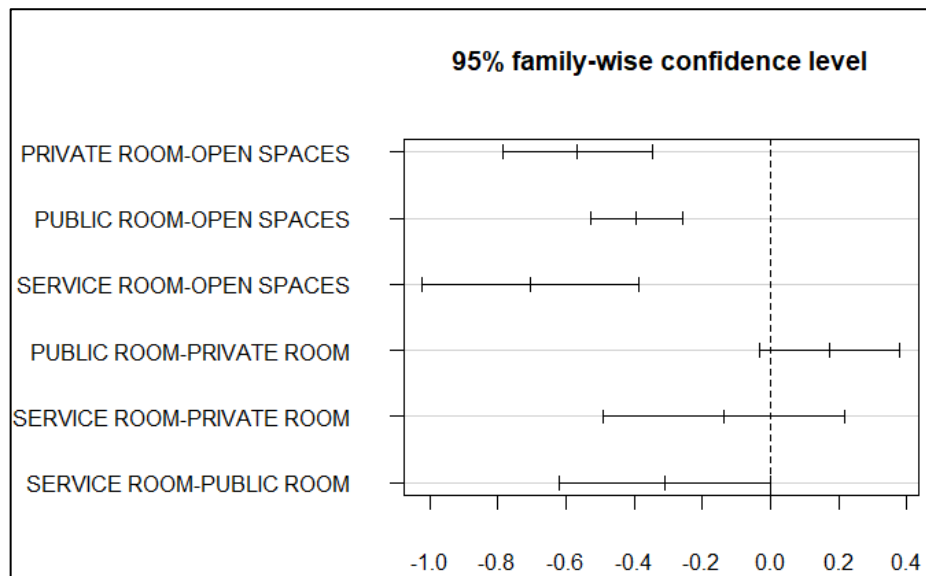


Fig. 7.18 – Surface-area of doors across the typology of the bigger room. Graphical representation of the results of the ANOVA test and Tukey HDS correction conducted on the logarithm of doorway surfaces across the typology of the bigger room they insist onto (N=568). The graph shows the variation of the surface means as bars. The significant variations (p -values < of 0.05) are only those that do not cross the dotted line.

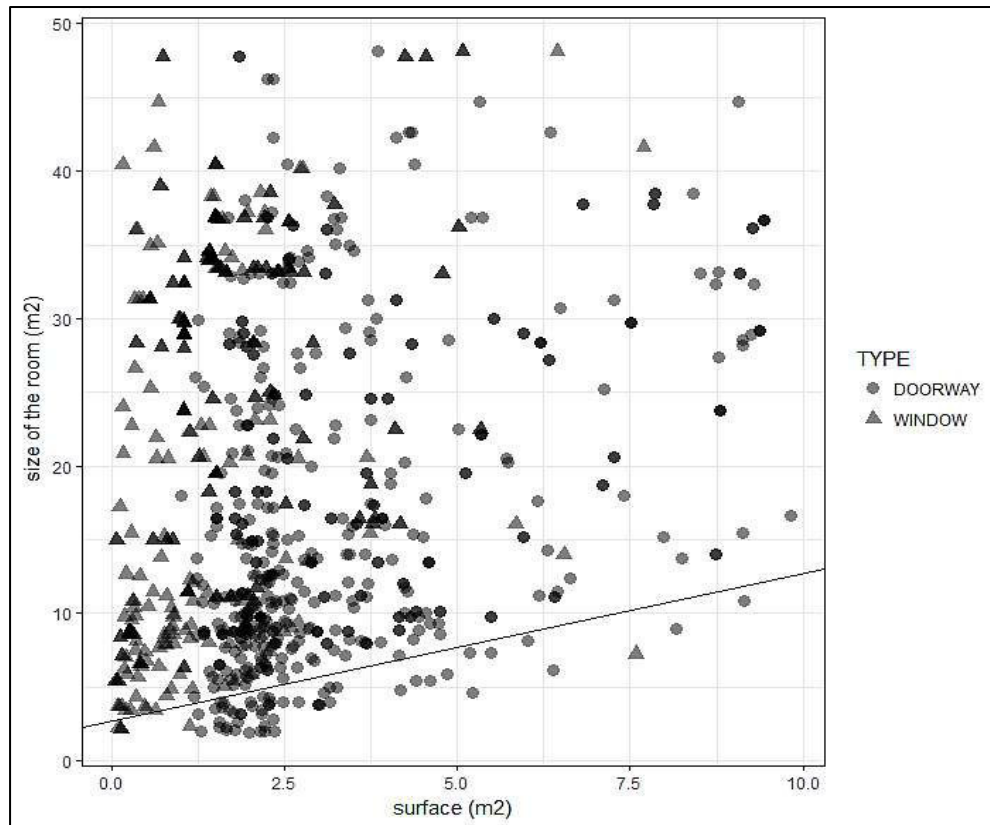


Fig. 7.19 – The relationship between the surface-area of the openings and the size of the smaller room/area they interconnect (the plot shows the level of correlation between the surface of the doorways (dots) and windows (triangles), and the size of the smaller room/area. The black line represents a linear regression of this correlation and the level of correlation between the two variables can be identify as the level of proximity to this line. The outliers have been eliminated in order to better observe the trend (N= 852).

	W-H Ratio	Surface-area
Openings total	0.182	0.125
Doorways	0.187	0.27
Windows	0.07	0.22

Fig. 7.20 – Comparison of the correlation values (Pearson method) between the W-H ratio and the surface areas of the openings, and the size of the bigger area/room.

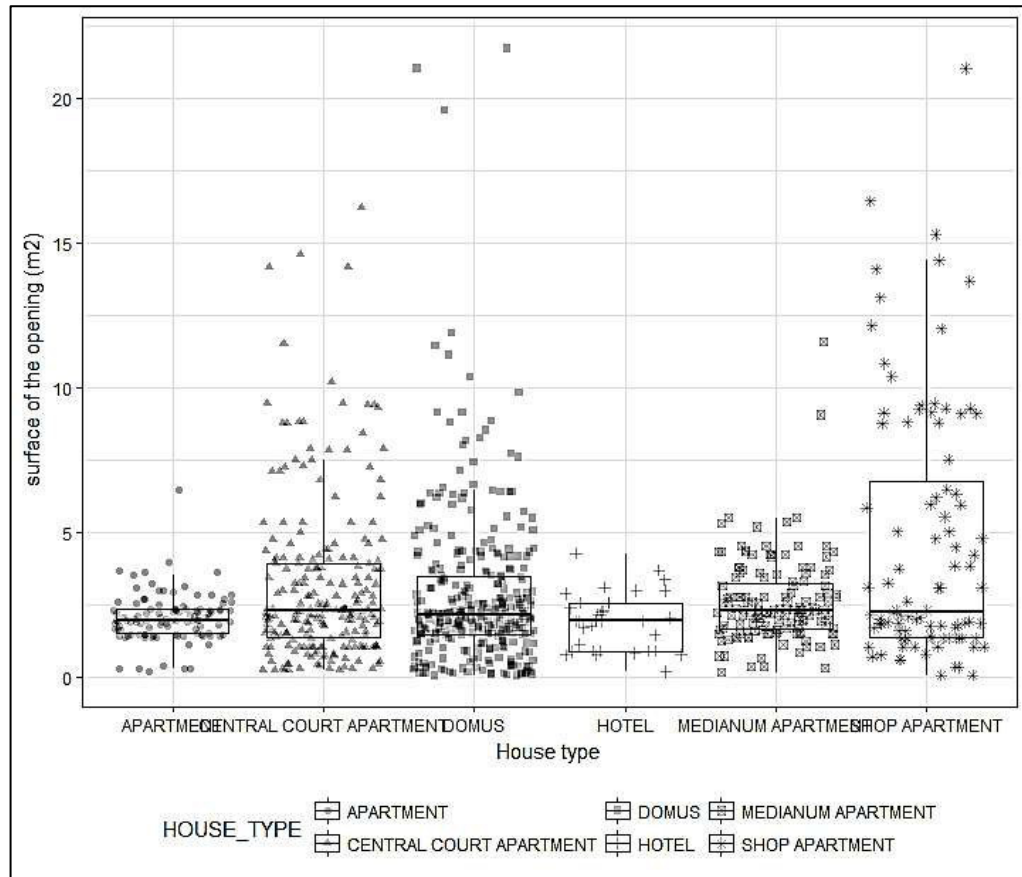


Fig. 7.21 – The variation of the surface-area of the openings across the different type of dwellings they belong to. The boxes correspond to 1 SD from the median of the different populations (thick line of the box). The points represent the actual surfaces recorded ($N=946$).

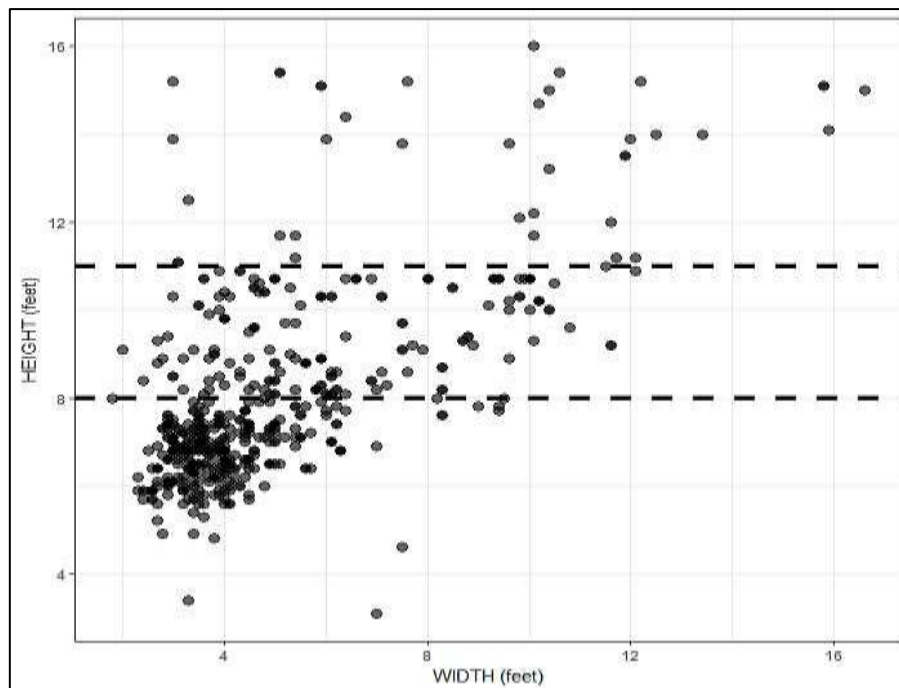


Fig. 7.22 – Doorways proportions. The graph shows the correlation between the width and the height of the different doorways surveyed (expressed in Roman feet). It is possible to perceive a cluster of recurrences in the lower left portion of the graph. The lower dotted line corresponds to the height values equal to 8 Roman feet, the upper dotted line corresponds to the height values equal to 11 Roman feet ($N = 571$).

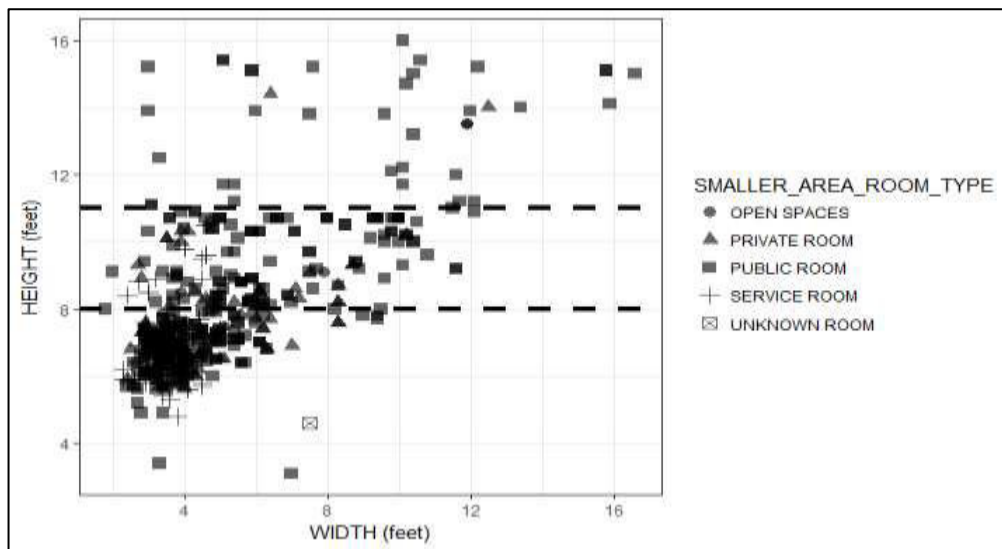


Fig. 7.23 – Doorways proportions across the typology of the smaller rooms. The graph shows the correlation between the width and the height of the different doorways surveyed (expressed in Roman feet). The different shapes identify the typology of the smaller of the two rooms/areas they connect. The lower dotted line corresponds to the height values equal to 8 Roman feet, the upper dotted line corresponds to the height values equal to 11 Roman feet (N =571).

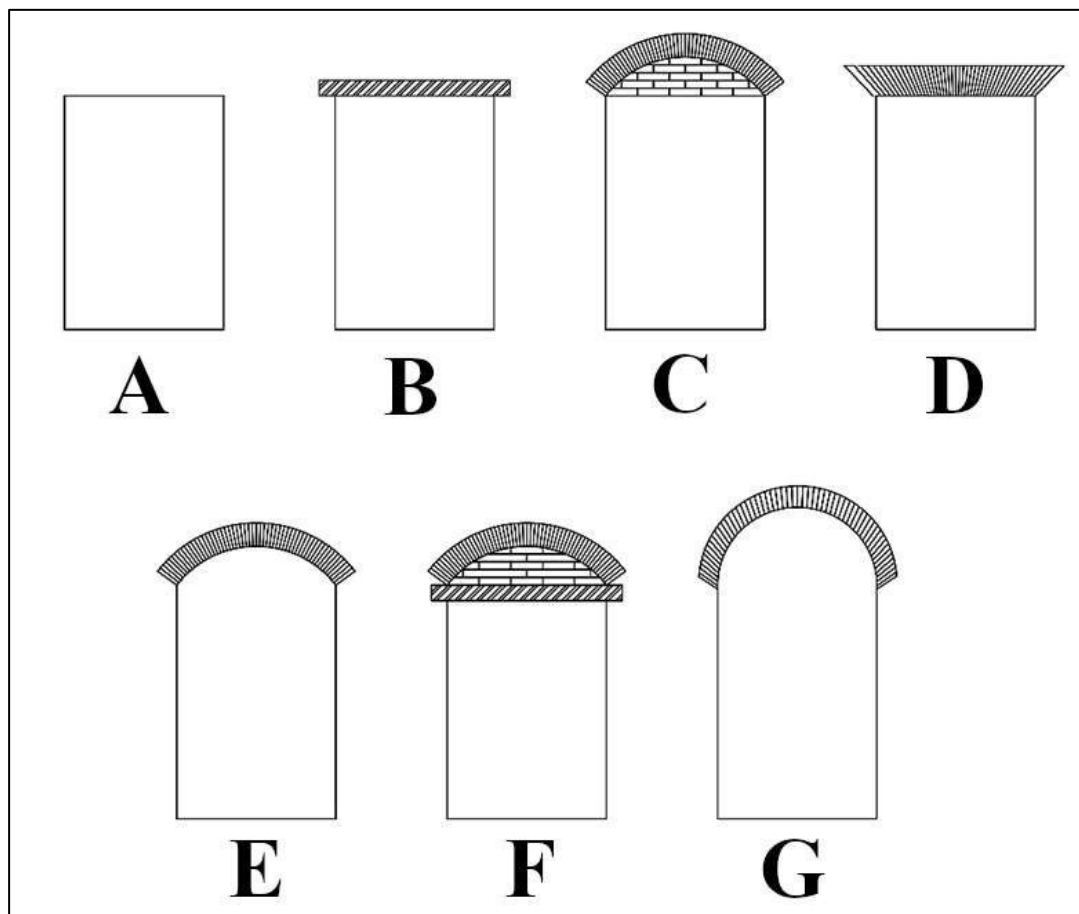


Fig. 7.24 – Doorway typologies. The picture show the different doorway typologies identified during the survey.

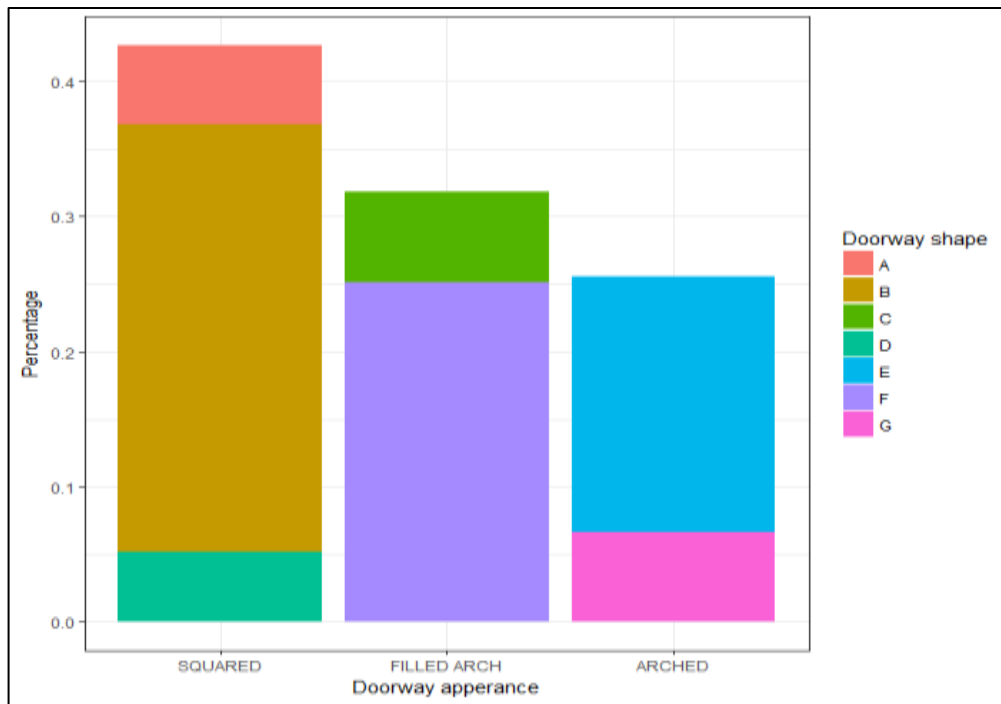


Fig. 7.25 – *The doorways appearance. The plot shows the recurrence of the different typologies of doorways within the more general doorway appearance (N=478). The size of the sample is inferior to that of 571 used for the previous analyses because it was not always possible to assess the type of doors for those doorways not surveyed in situ.*

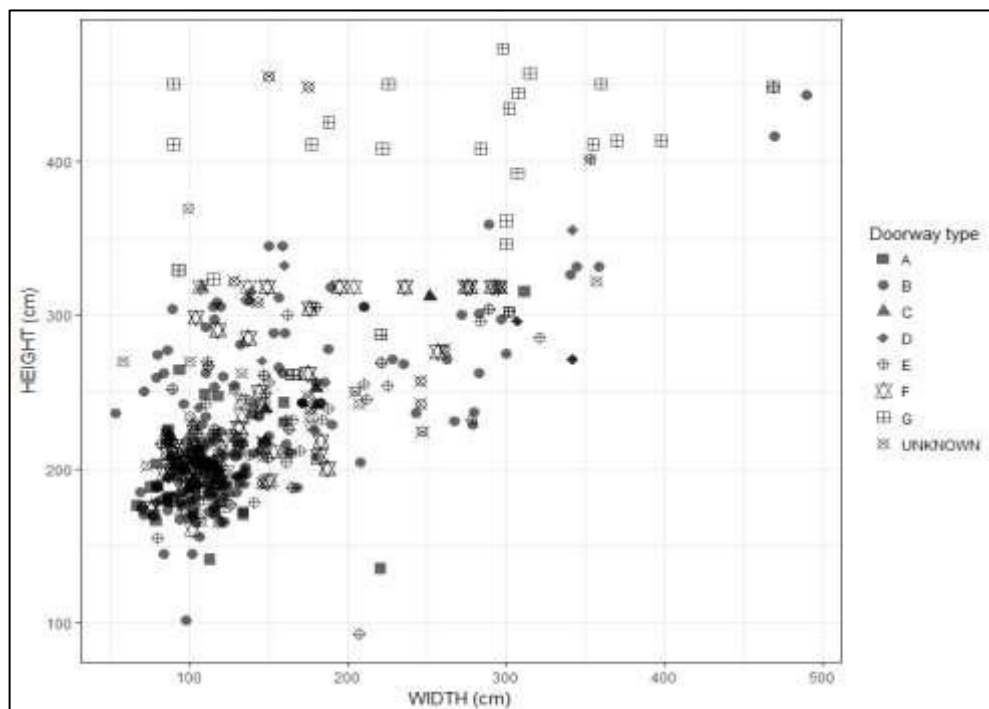


Fig. 7.26 – *Types and sizes of doorways. The graph shows the correlation between the type of doorway and its measures (width and height). It is possible to see how a big part of the Type g doorways (arched ones) has very wide heights (N=478).*

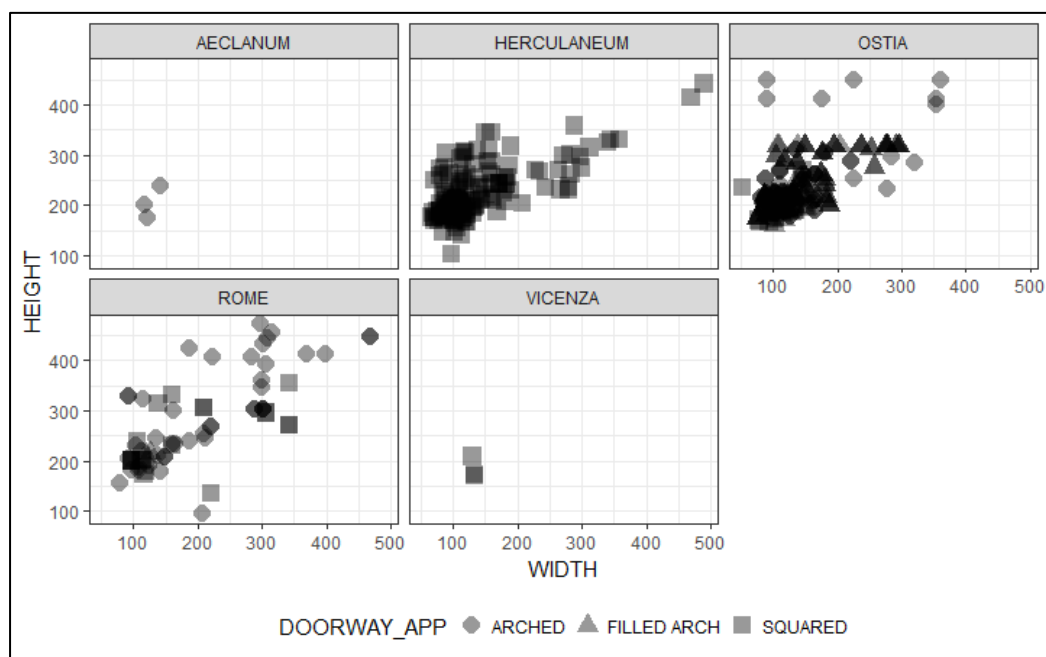


Fig. 7.27 – Typology of doorways across sites. The plot shows the recurrence of the doorway typologies in the sites surveyed. The typologies have been clustered according to their appearance: arched, filled-arched, squared off. (N=478).

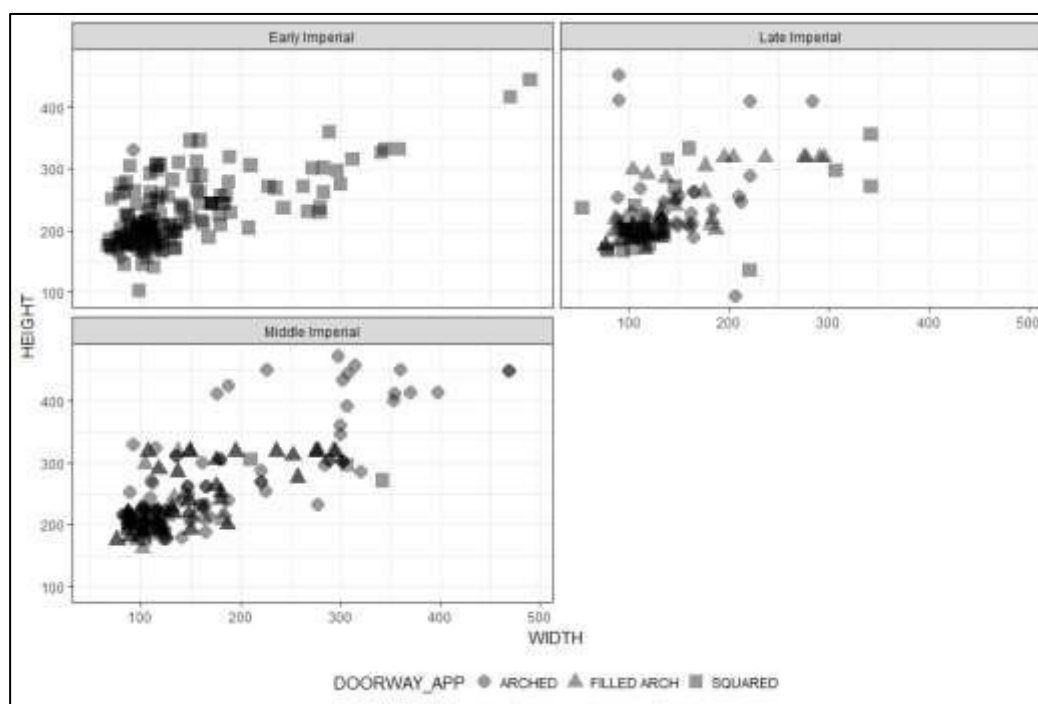


Fig. 7.28 – Typology of doorways across time. The plot shows the recurrence of doorway appearance in the different periods. (N=478).

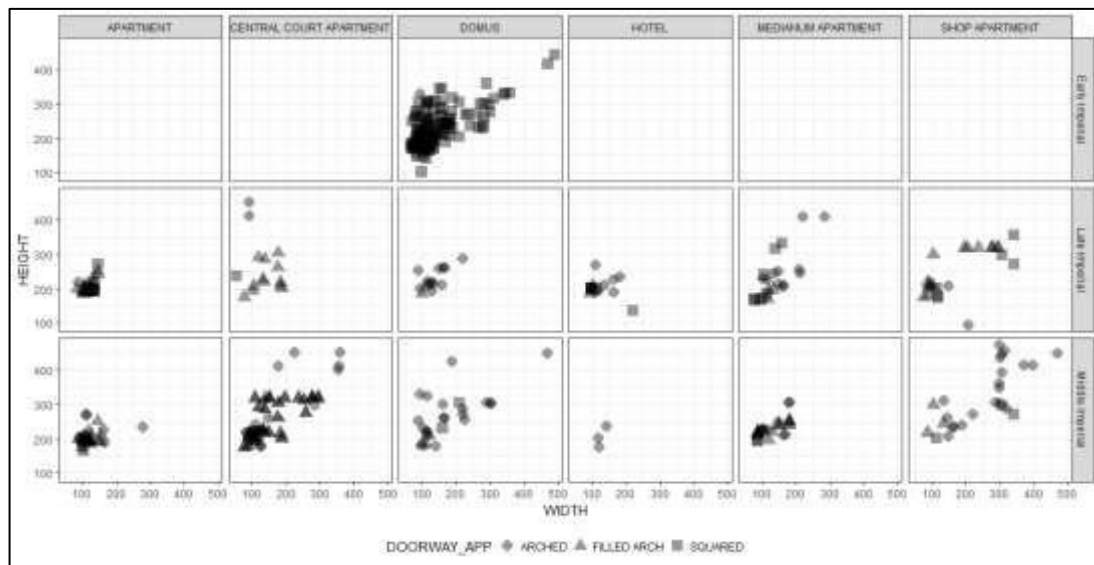


Fig. 7.29 – Typology of doorways across time and house typologies. The plot shows the recurrence of doorways appearance in the different periods and type of buildings. (N=478).

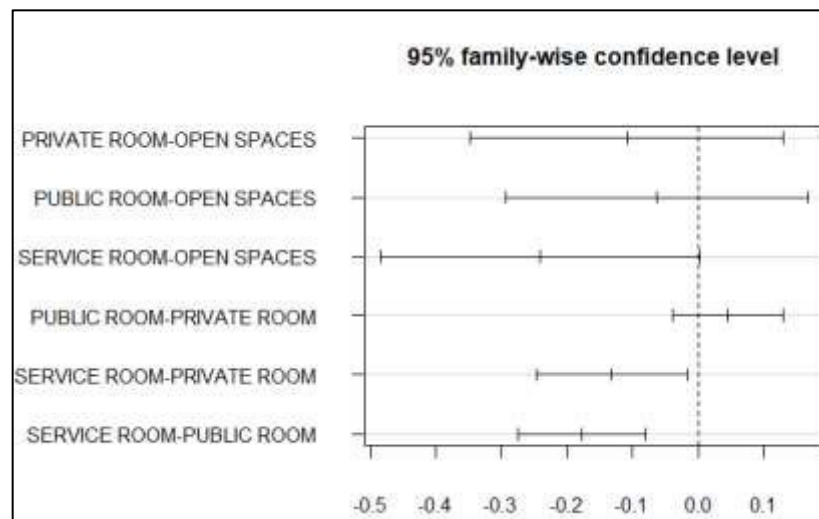


Fig. 7.30 – W-H ratio of doorways across the typology of the smaller room. Graphical representation of the results of the ANOVA test and Tukey HSD correction conducted on the logarithm of doorways W-H ratio across the typology of the smaller room they insist onto (N=938). The graph shows the variation of the surface means as bars. The significant variation (p -values < 0.05) are only those that did not cross the dotted line. Observing lines three, five, and six it is possible to see how the proportions of doorway opening off service rooms are different from the rest of the sample.

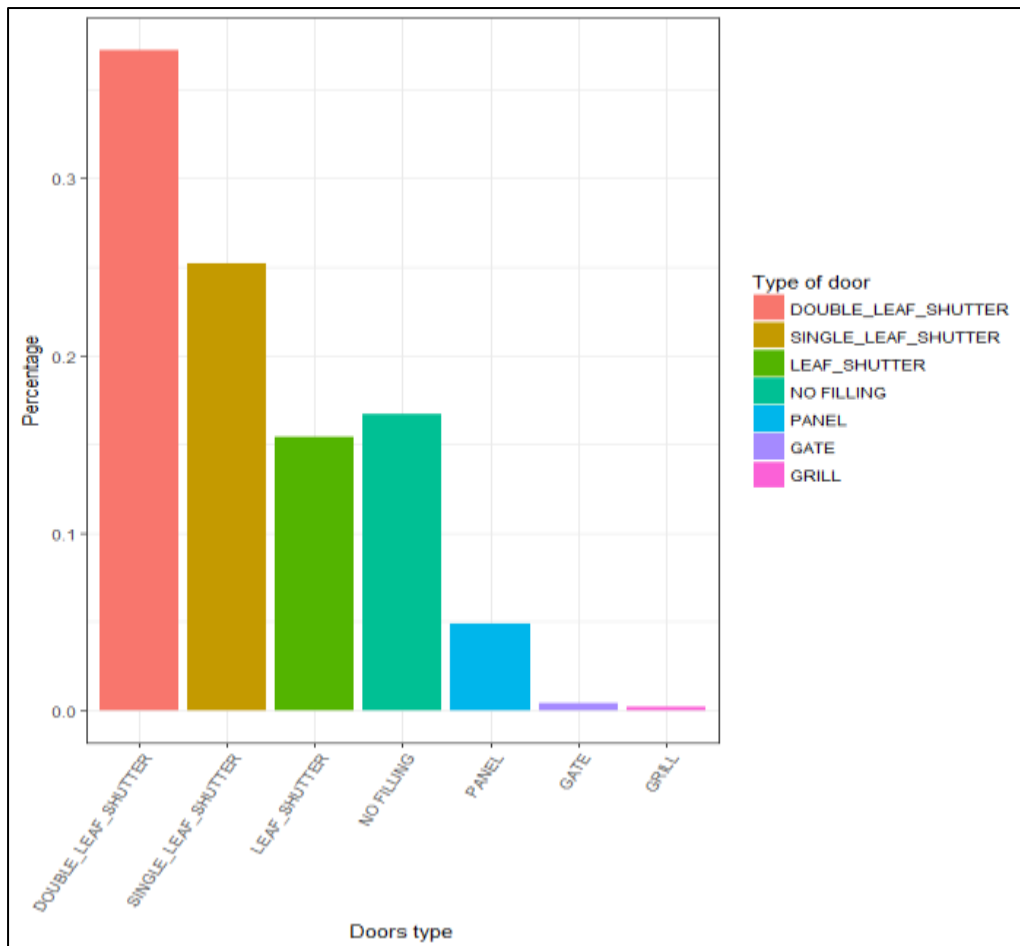


Fig. 7.31– The typology of doors. The graph show the recurrence of the different doors or other filling typologies (N=532).

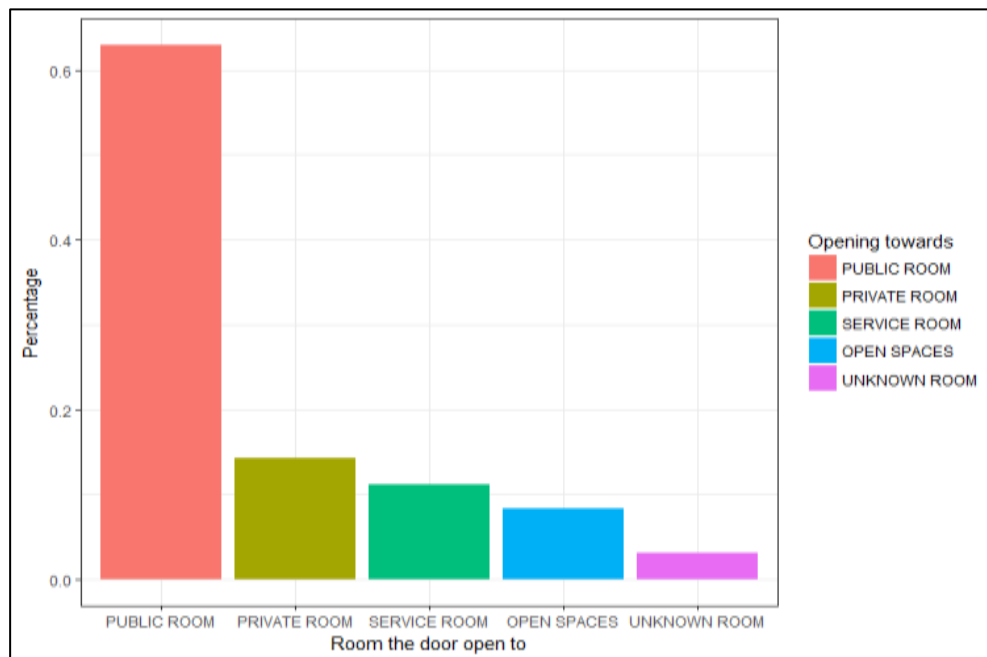


Fig. 7.32 – The direction of doors. The graph shows the percentage of times a door open towards a specific type of room (N =383).

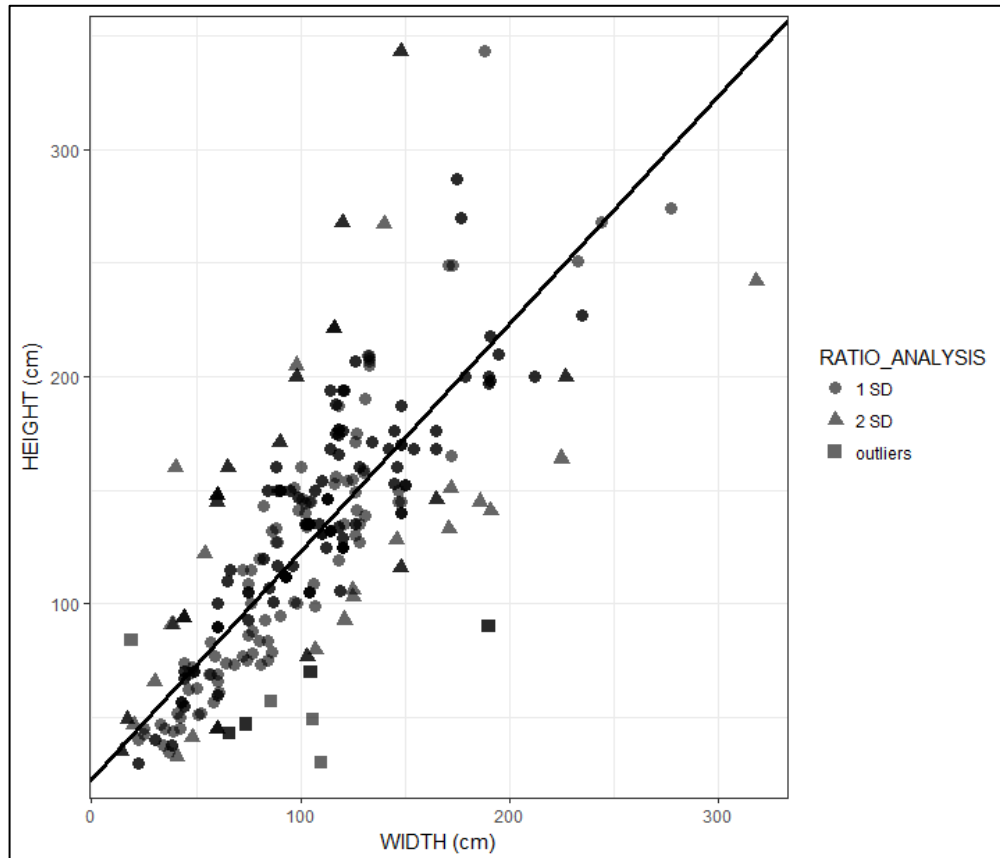


Fig. 7.33 – *The proportions of windows. The graph represents the relationship between the width and the height of the windows surveyed (N=375). The black line represent the linear regression of the interdependency between height and width, in a round shape all the occurrences falling within 1 SD from the W-H ratio mean, in a triangular shape those fitting within 2 SD and in a squared shape the outliers.*



Fig. 7.34 – *Vast window on the courtyard of the Casa della Partizione lignea in Herculaneum (photo by the author).*



Fig. 7.35 – Wolf-mouth window from the Casggiato del Sole in Ostia (photo by the author).

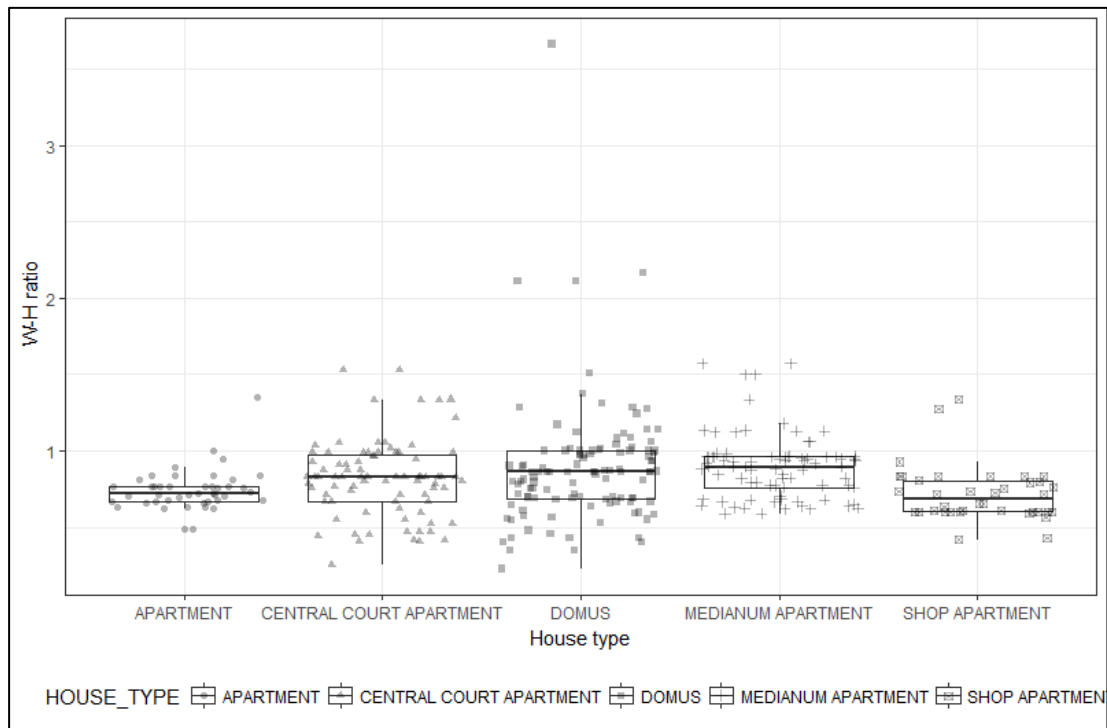


Fig. 7.36 – The proportions of windows across the types of dwellings. The graph shows the distribution of the W-H ratio of the windows across the houses typologies analysed (N=375).

Site¹	Percentage of window between room on the total of the windows
Ostia	20.55%
Herculaneum	29.06%
Rome	29.88%
Brescia	30.8%

Fig. 7.37 – *Percentage of windows located between two roofed rooms across the sites.*

House type	Percentage of window between room on the total of the windows
Apartment	20%
Domus	25.44%
Hotel ²	50%

Fig. 7.38– *Percentage of windows located between two roofed rooms across the types of dwellings.*

Time	Percentage of window between room on the total of the windows
Early Empire	24.7%
Middle Empire	33.2%
Late Empire	14.7%

Fig. 7.39 – *Percentage of windows located between two roofed rooms across time.*

¹ In addition, Rimini, *Aeclanum* and Vicenza see the recurrence of these features but the data are too limited to be statistically significant.

² The percentage related to the hotel is based on a very narrower sample (22 units) hence, it needs to be carefully considered.



Fig. 7.40 – *Doorways/windows between the Corridor B and the Nymphaeum I at the Domus di Amore and Psiche in Ostia (photo by author).*



Fig. 7.41 – *The wolf-mouth window between the Cubiculum 4 and the Atrium 25 in the Casa di Cervi in Herculaneum (DB-Openings:1591)(Photos by the author).*

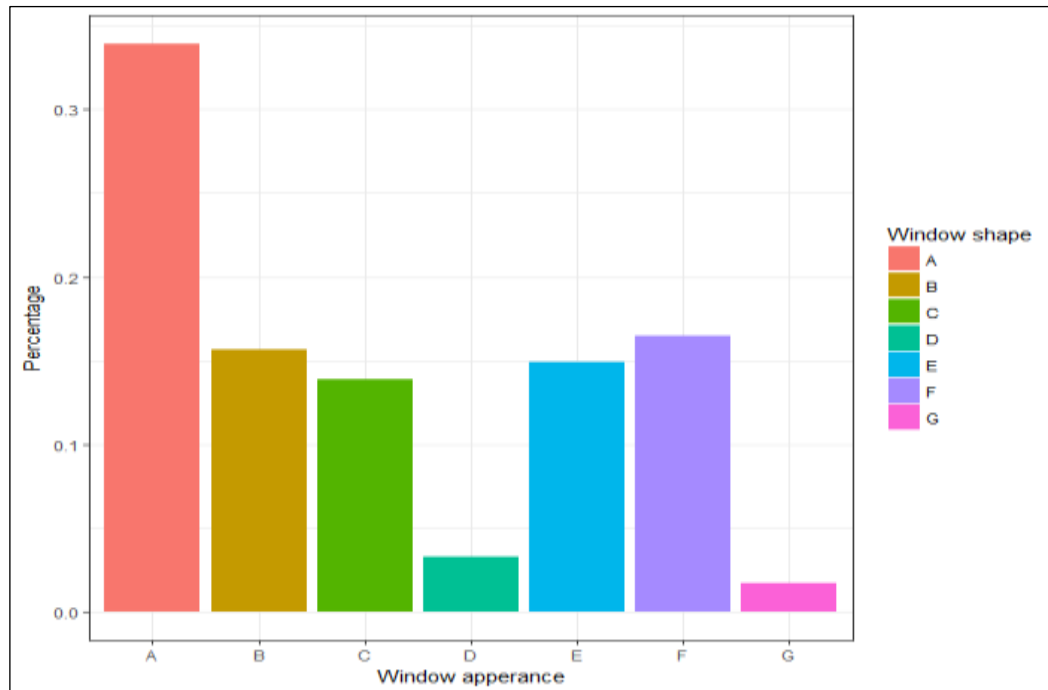


Fig. 7.42 – The windows-shape recurrences. The graph shows the percentage of recurrency of the different shapes of windows (see fig.7.24)(N=375).

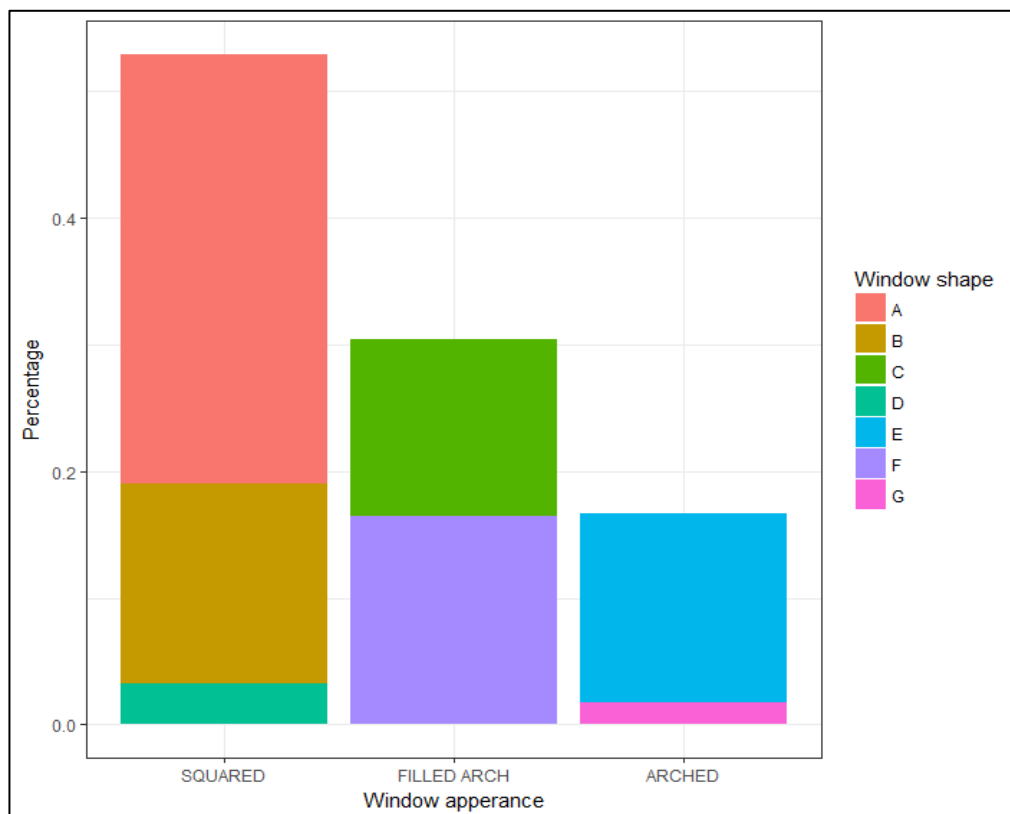


Fig.7.43 – The windows-shape recurrences and window general appearance. The graph shows the percentage of recurrency of the different shapes of windows (see fig.7.24) clustered around their general appearance (N=375).

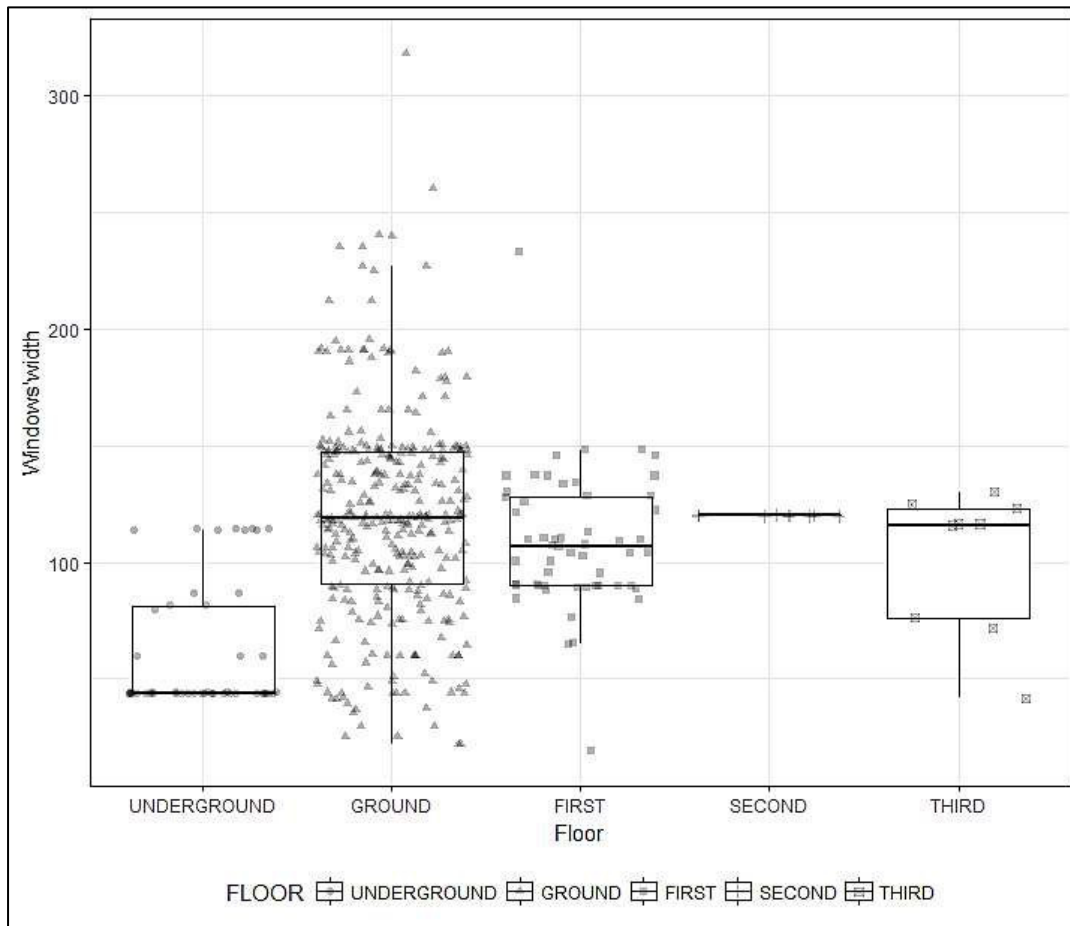


Fig. 7.44 – The variation of width of windows across the floor they are located onto. The boxes correspond to 1 SD from the median of the different populations (thick line of the box). The shapes represent the actual windows recorded ($N=375$).



Fig. 7.45 – The wolf-mouth windows of the Domus del Criptoportico in Vicenza (photo by author).

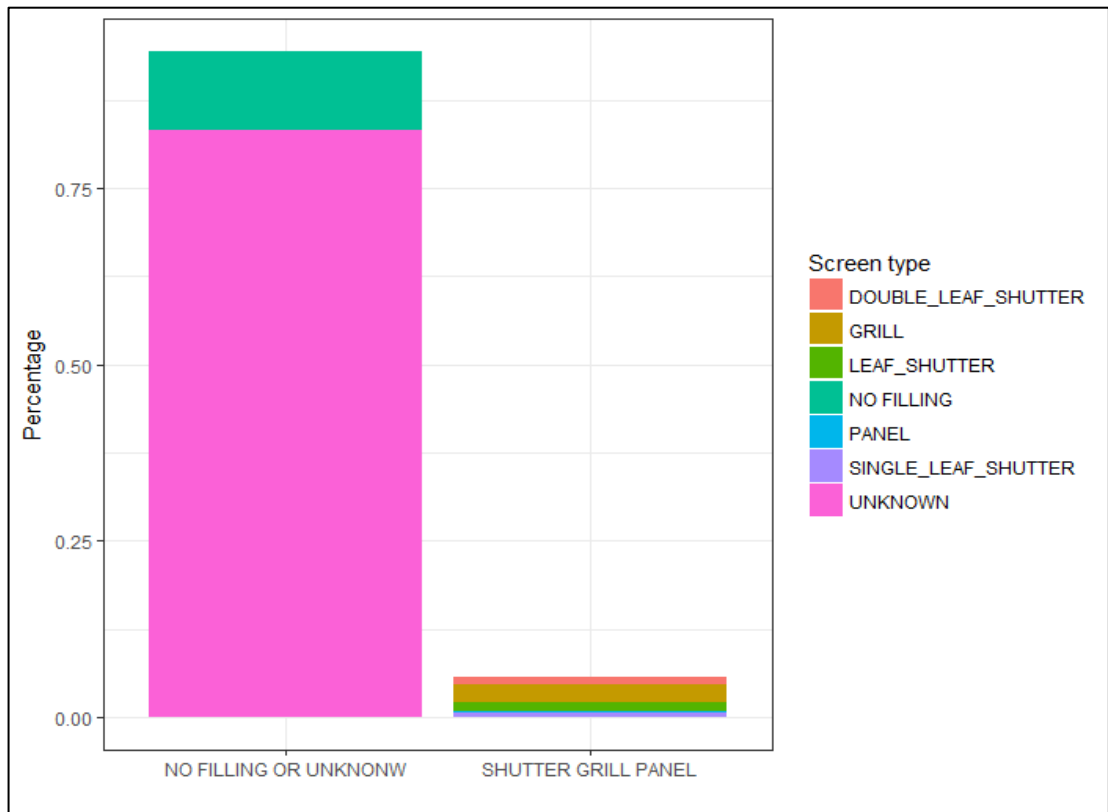


Fig. 7.46 – The percentage of windows screening-features recurrency. The graph shows the percentage of the different windows filling systems or the lack of them. The data are clustered around two macrogroup: 1) absence of impossibility to assess the type of filling (left hand side) and 2) filling typology attested (right hand side) (N=1957).



Fig. 7.47 – Detail of the grill from the Domus del Chirurgo in Rimini (photo by author).

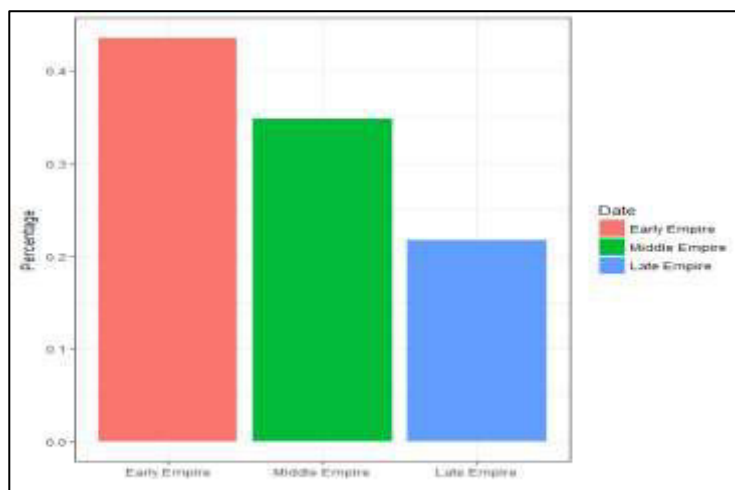


Fig. 7.48 – The recurrence of windows between two housing units across time. The graph shows the percentage of windows located between two units across time (N=23).

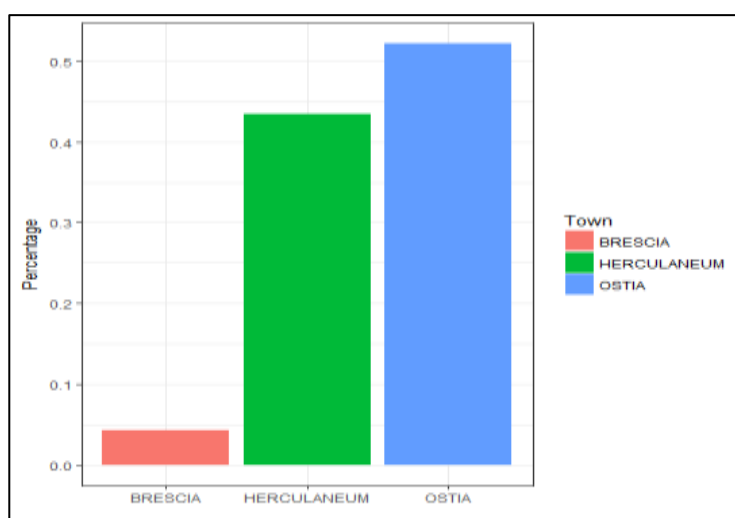


Fig. 7.49 – The recurrence of the windows between two housing units across sites. The graph shows the percentage of windows located between two units in the three town where they have been recorded (N=23).

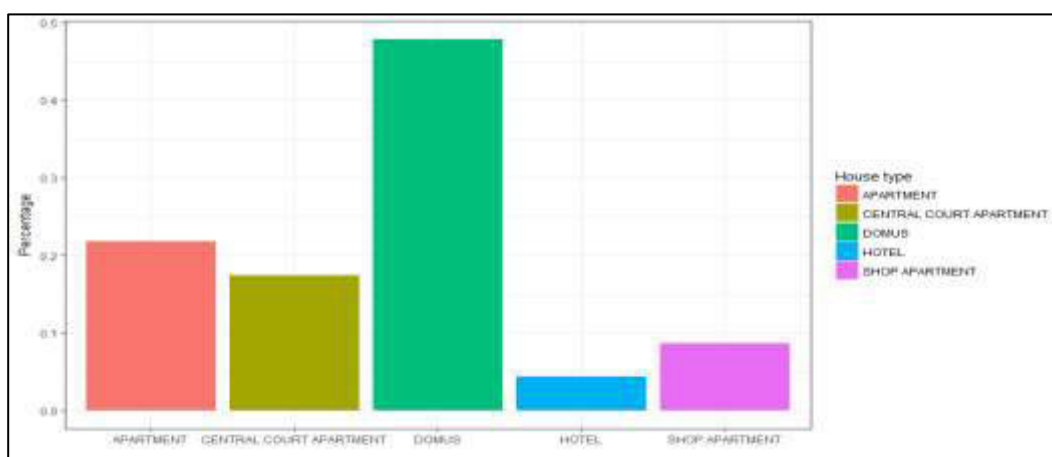


Fig. 7.50 – The recurrence of the windows between two housing units across dwelling types. The graph shows the percentage of windows located between two units in the house types where they have been attested (N=23).



Fig. 7.51 – *The two windows located between the east wall of the Atrium 9 of the Casa dell’Erma in Bronzo and the Casa a Graticcio in Herculaneum (photo by author).*

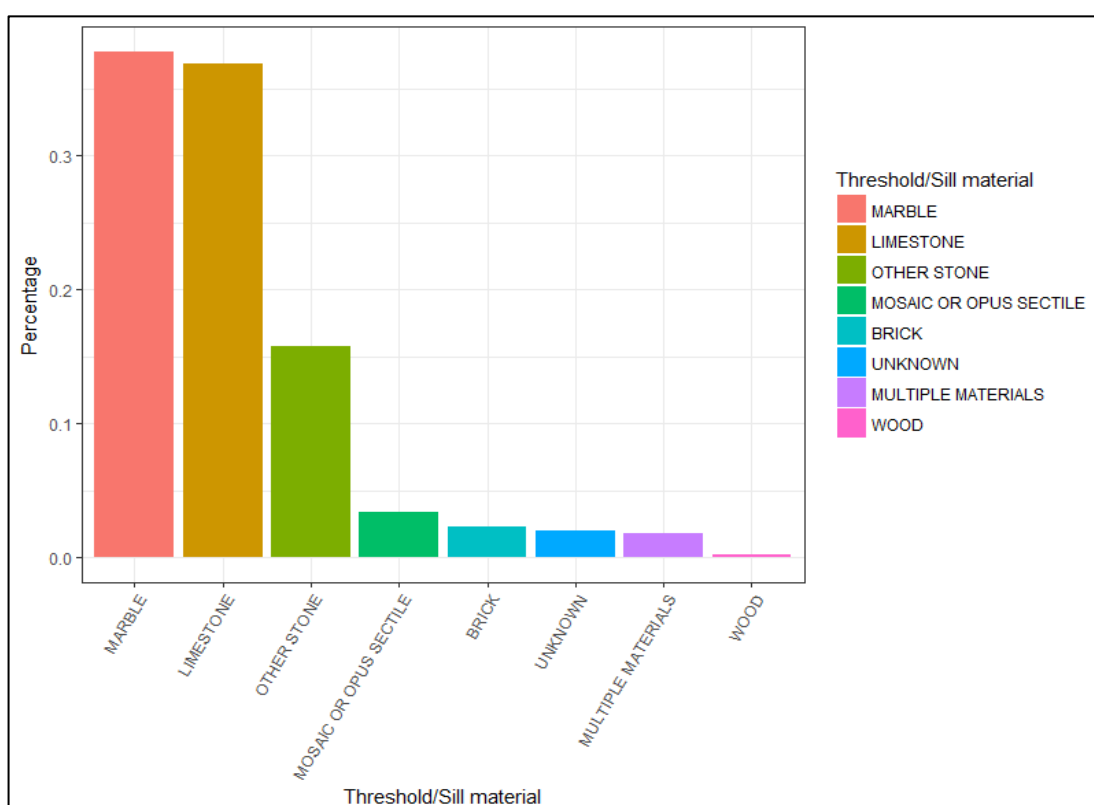


Fig. 7.52 – *The material of thresholds/sills. The graph shows the percentage of the different materials for the threshold/sill attested during the survey (N=445).*

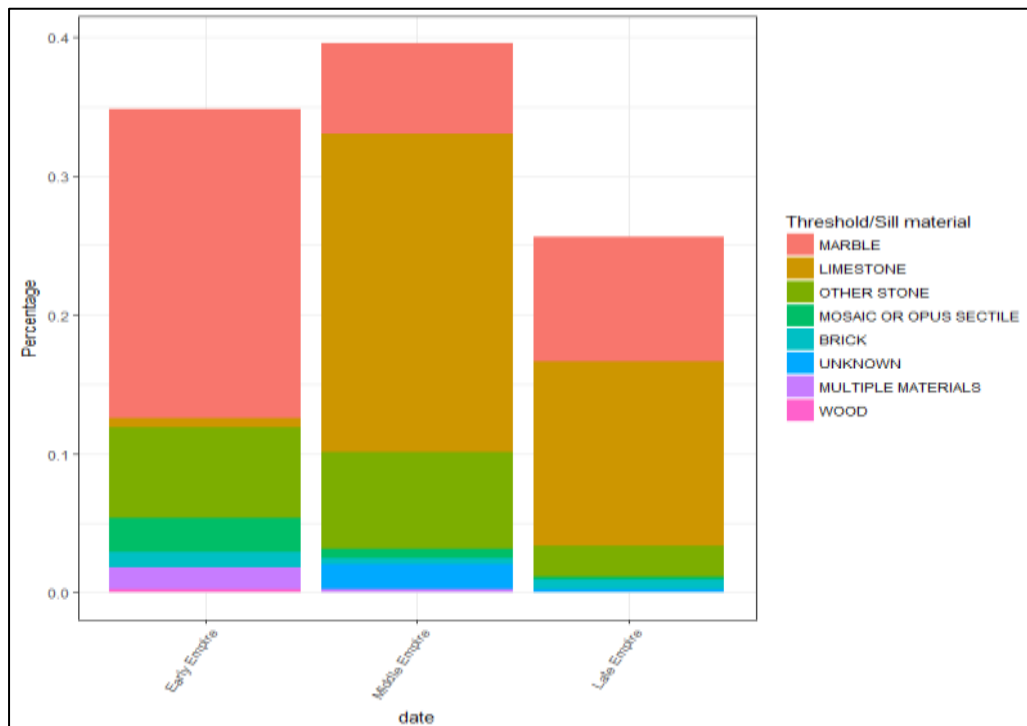


Fig. 7.53 – The material of thresholds/sills across time. The graph shows the recurrence of the threshold/sill materials in the different periods (N=445).

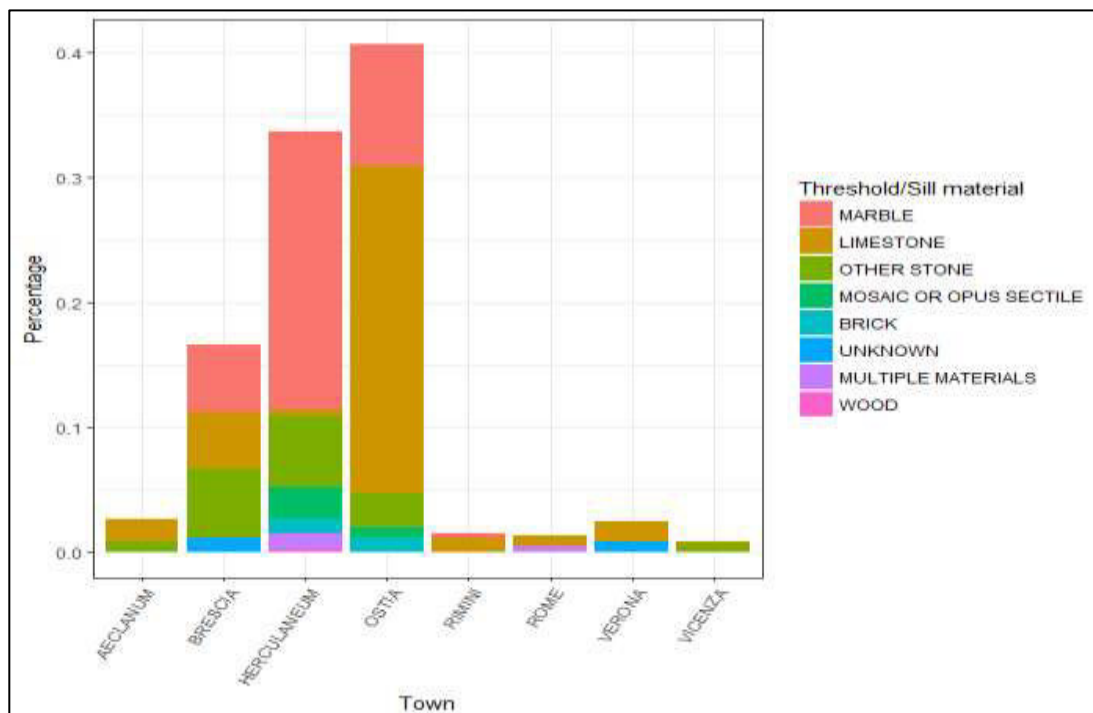


Fig. 7.54 – The material of thresholds/sills across sites. The graph shows the recurrence of the threshold/sill materials in the different towns surveyed (N=445).

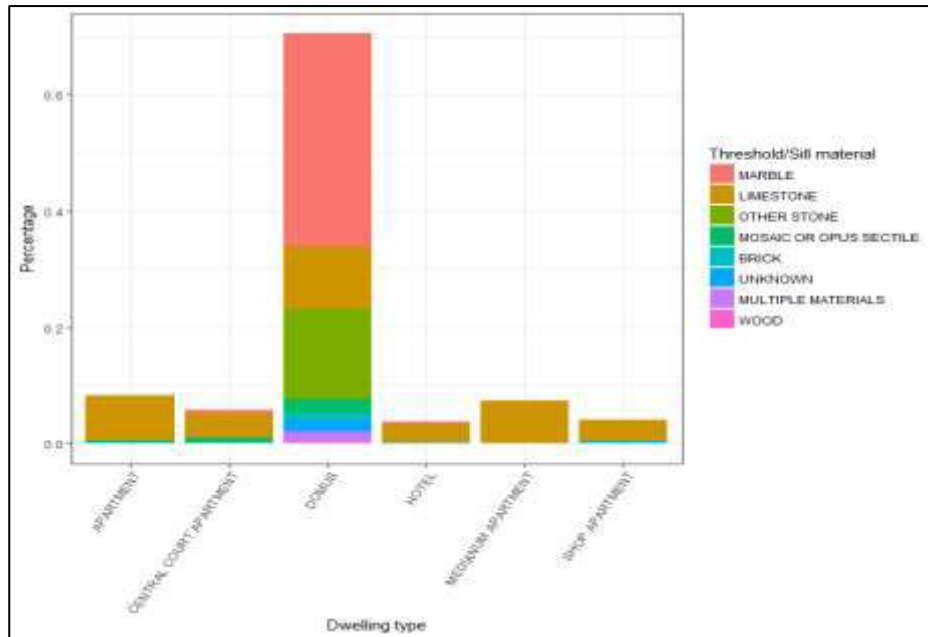


Fig. 7.55 – The material of thresholds/sills across dwelling types. The graph shows the recurrence of the threshold/sill materials in the different houses types surveyed (N=445).

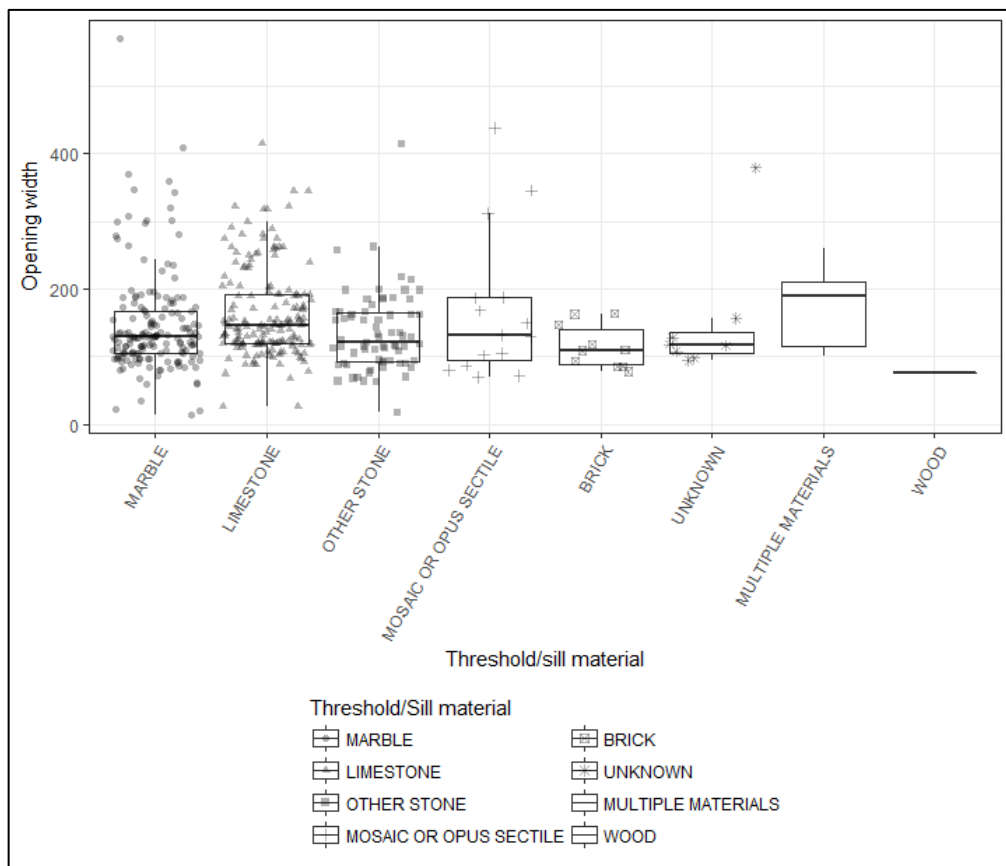


Fig. 7.56 – The variation of the width of the threshold/sill across the material of the structure. The boxes correspond to 1 SD from the median of the different populations (thick line of the box). The shapes represent the actual surfaces recorded (N=445).

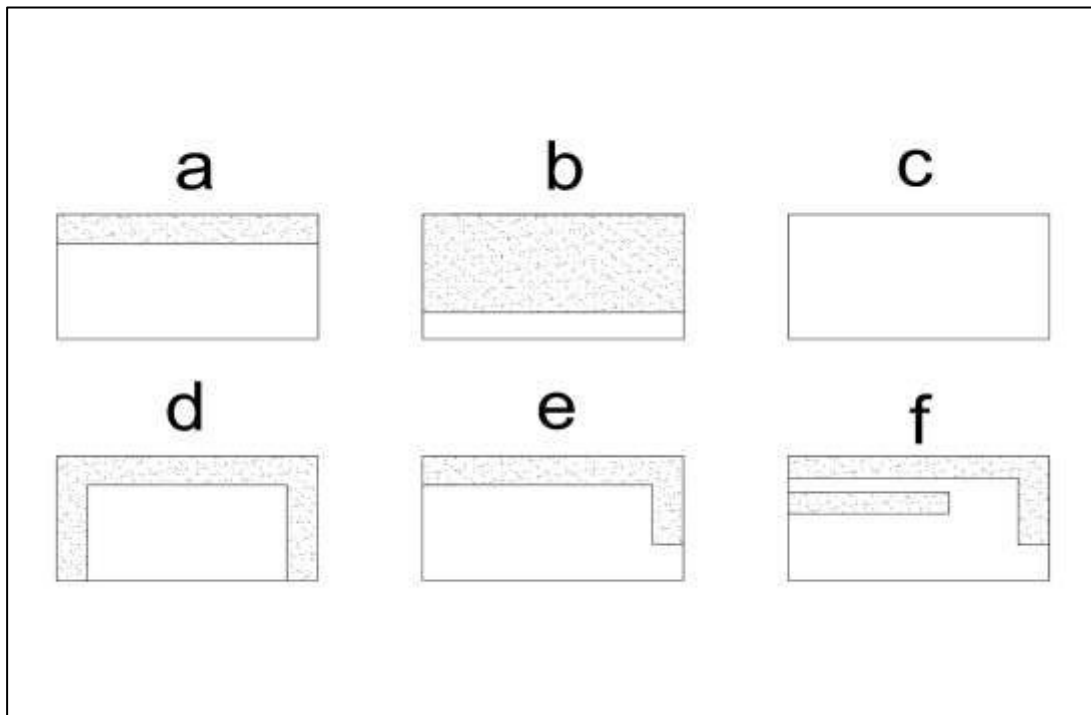


Fig. 7.57 – The types of threshold/sill according to the variation of the doorstop. a) doorstop on the front, b) doorstop wider than the main portion of the threshold, c) no doorstop, d) doorstop located on three sides of the threshold, e) doorstop located only on two sides of the threshold, f) shop threshold: two side doorstop and groove for the panel (by author).

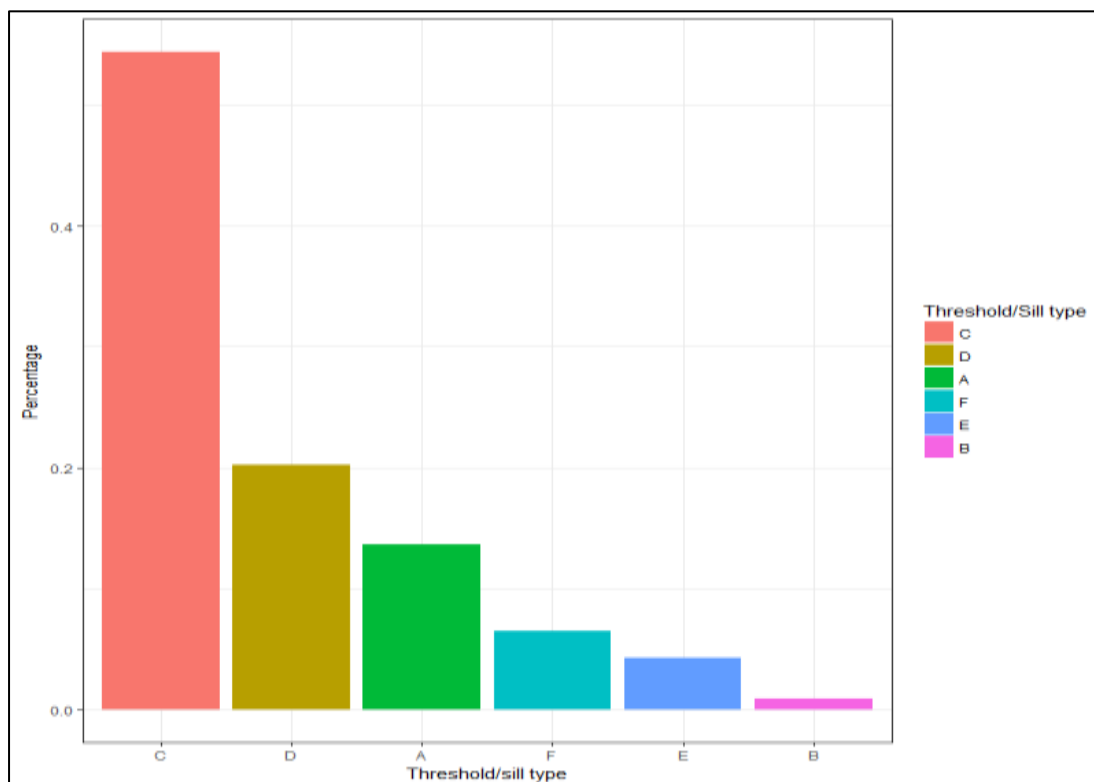


Fig. 7.58 – The types of threshold/sill recurrence. The graph shows the percentage of the types of threshold/sill surveyed (N=445).

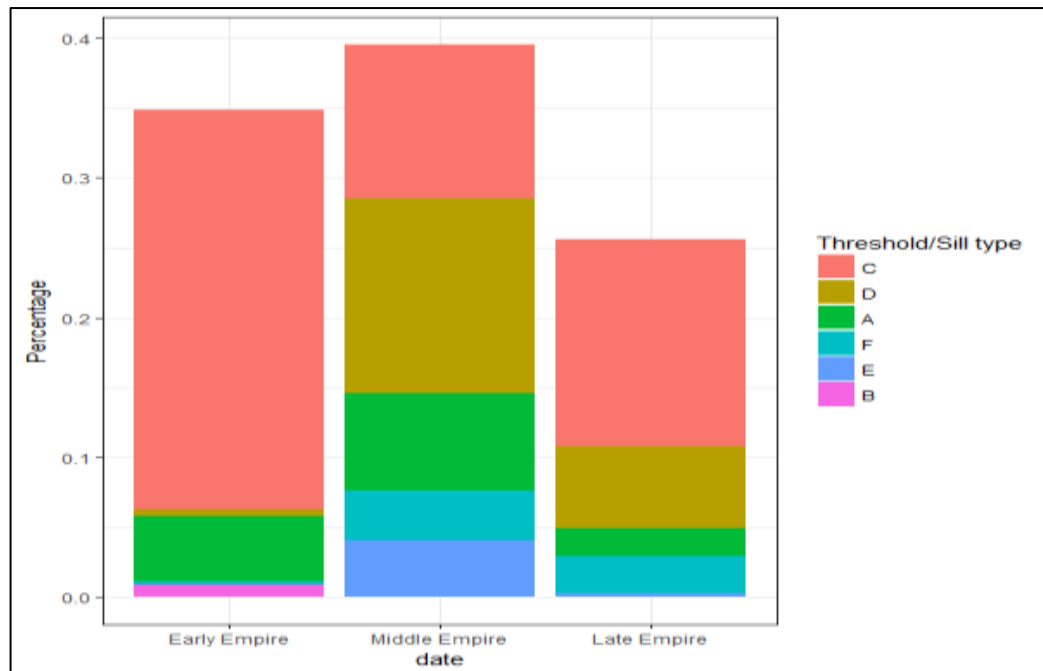


Fig. 7.59 – The types of threshold/sill across time. The graph shows the recurrence of the types of threshold/sill surveyed in the different periods (N=445).

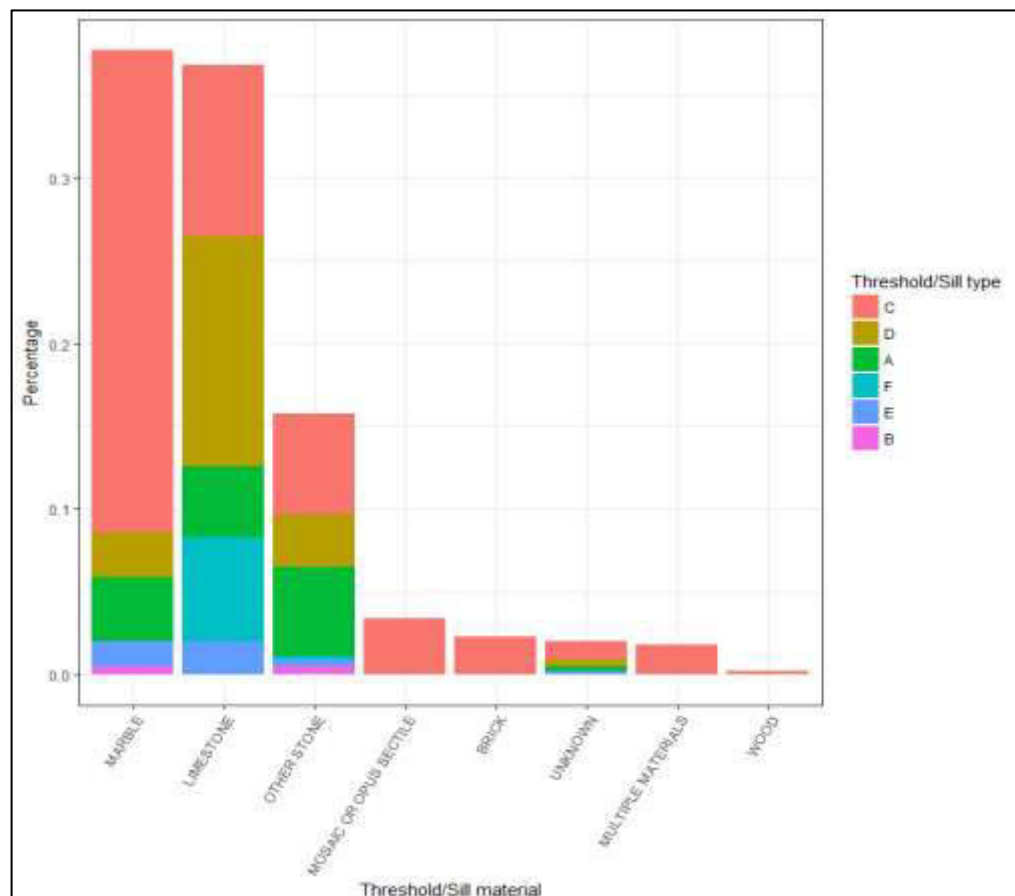


Fig. 7.60 – The types of threshold/sill and their materials. The graph shows the recurrence of the types of threshold/sill surveyed across the material they are made of (N=445).

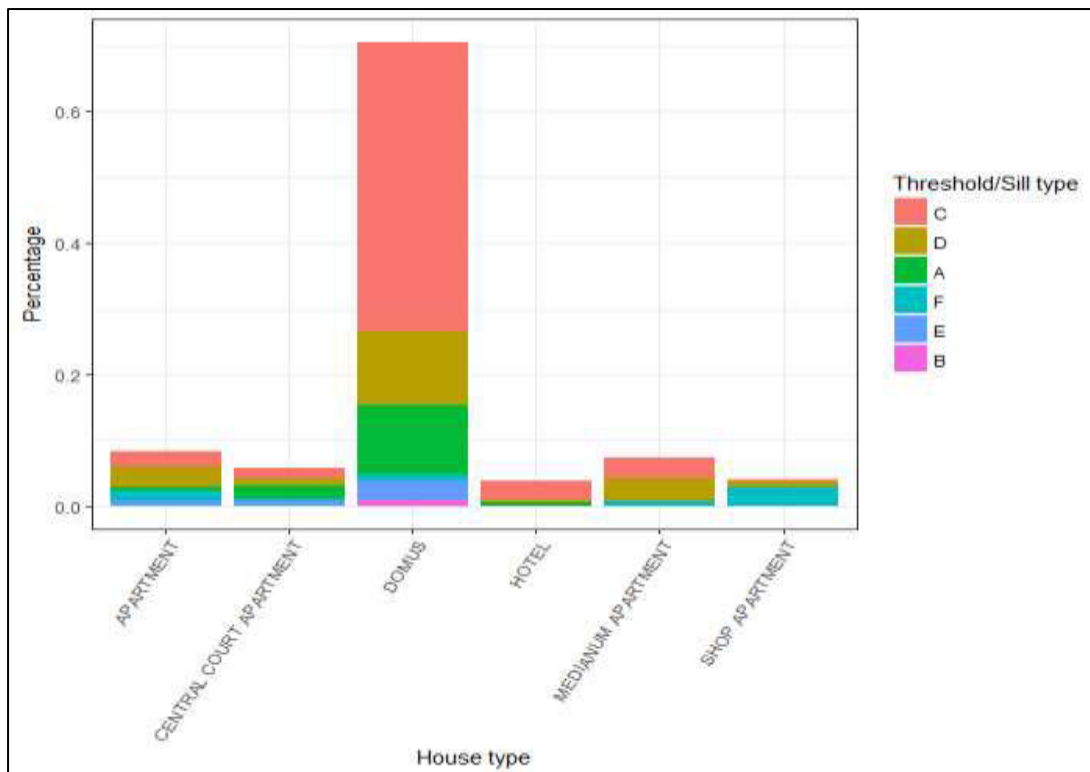


Fig. 7.61– The types of threshold/sill and the dwelling types. The graph shows the recurrence of the types of threshold/sill surveyed across the type of houses where they are located (N=445).

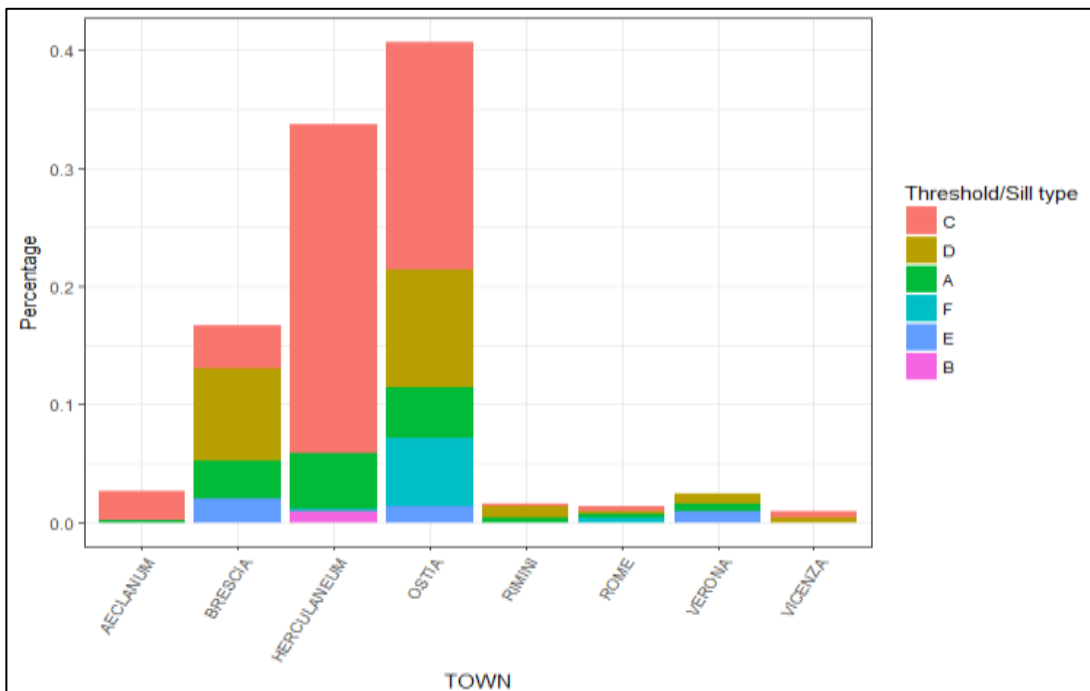


Fig. 7.62 – The types of threshold/sill and towns. The graph shows the recurrence of the types of threshold/sill surveyed across the different sites where they are located (N=445).

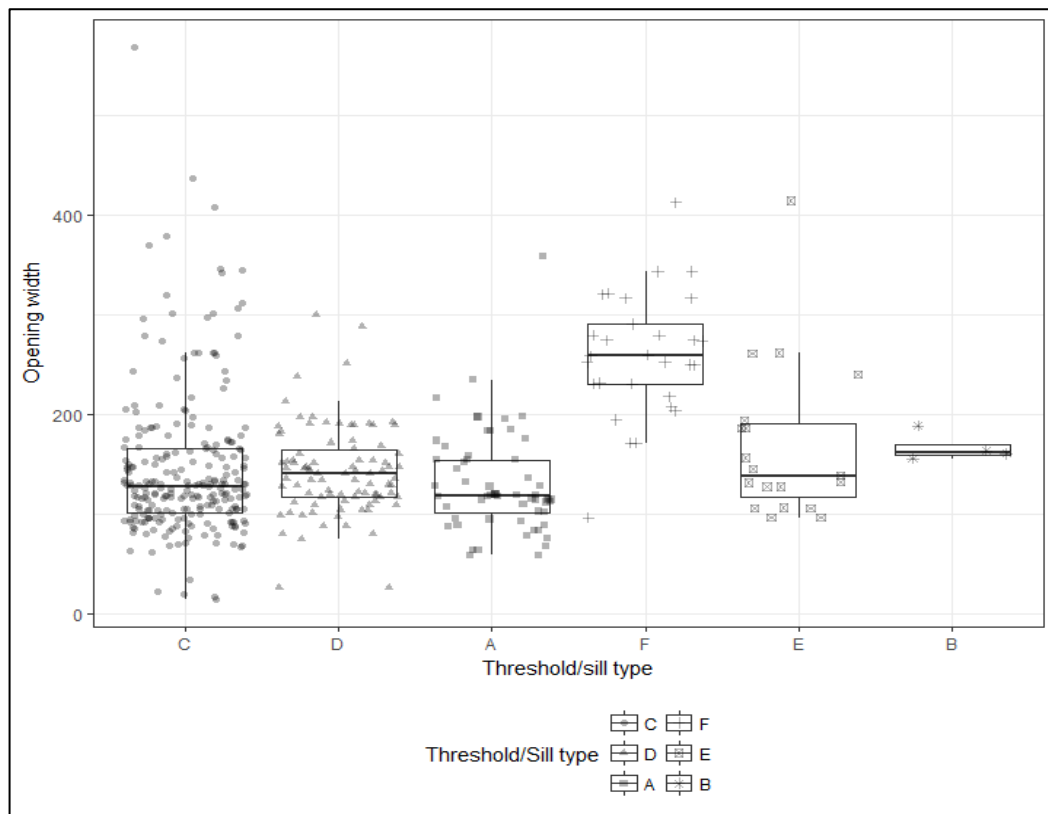


Fig. 7.63 – The variation of the width of the thresholds/sills across the type of threshold/sill. The boxes correspond to 1 SD from the median of the different populations (thick line of the box). The shapes represent the actual surfaces recorded (N=445).

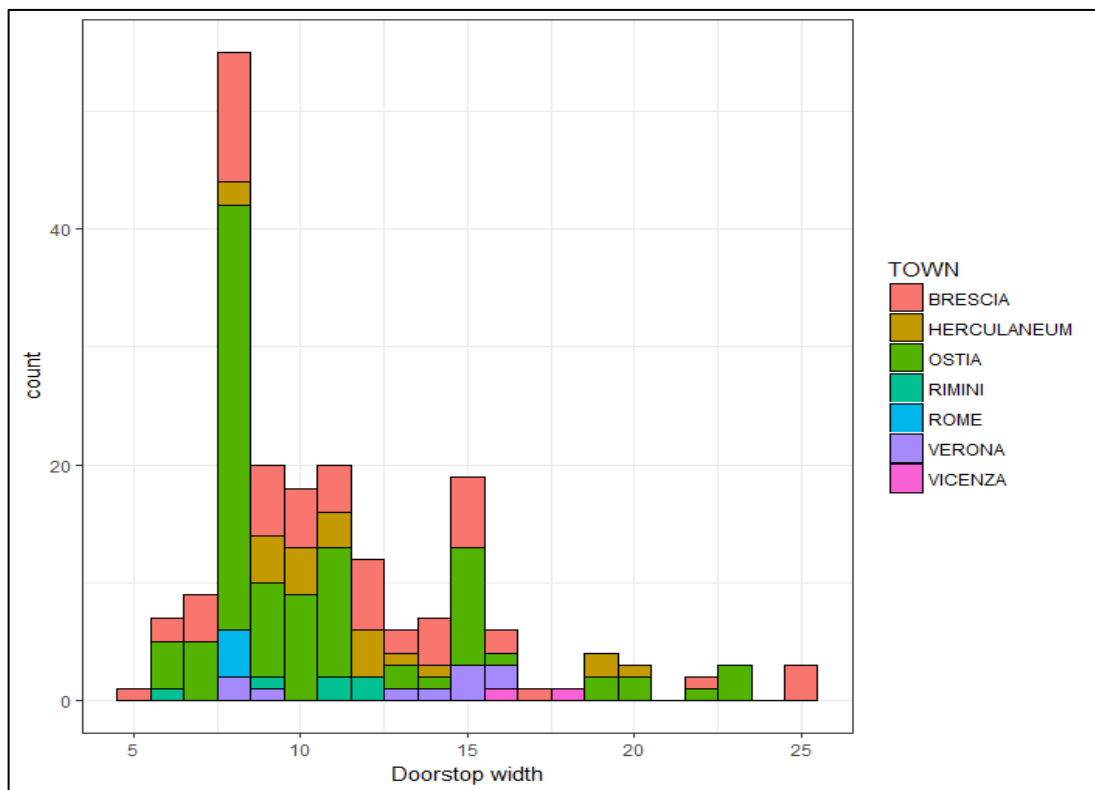


Fig. 7.64 – Distribution of the doorstop width across towns. The plot shows the distribution of the measures of doorstops-width in the different sites (N=197).

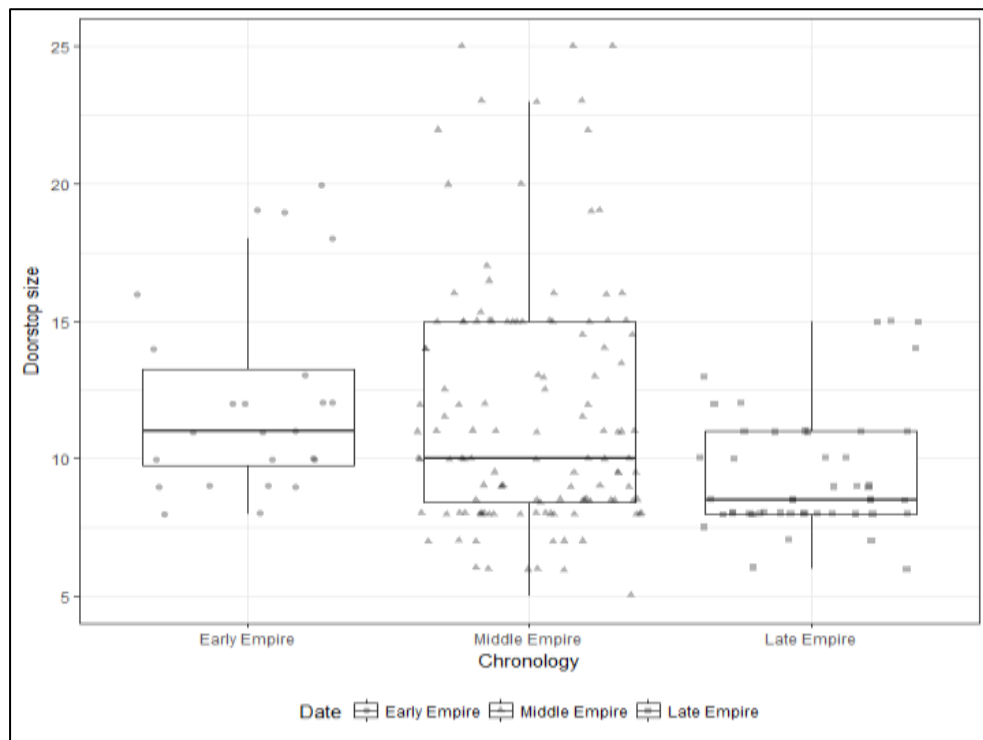


Fig. 7.65 – The size of the doorstop across time. The graph shows the variation of the doorstop width in the different periods. The boxes correspond to 1 SD from the median of the different populations (thick line of the box) (N=197).

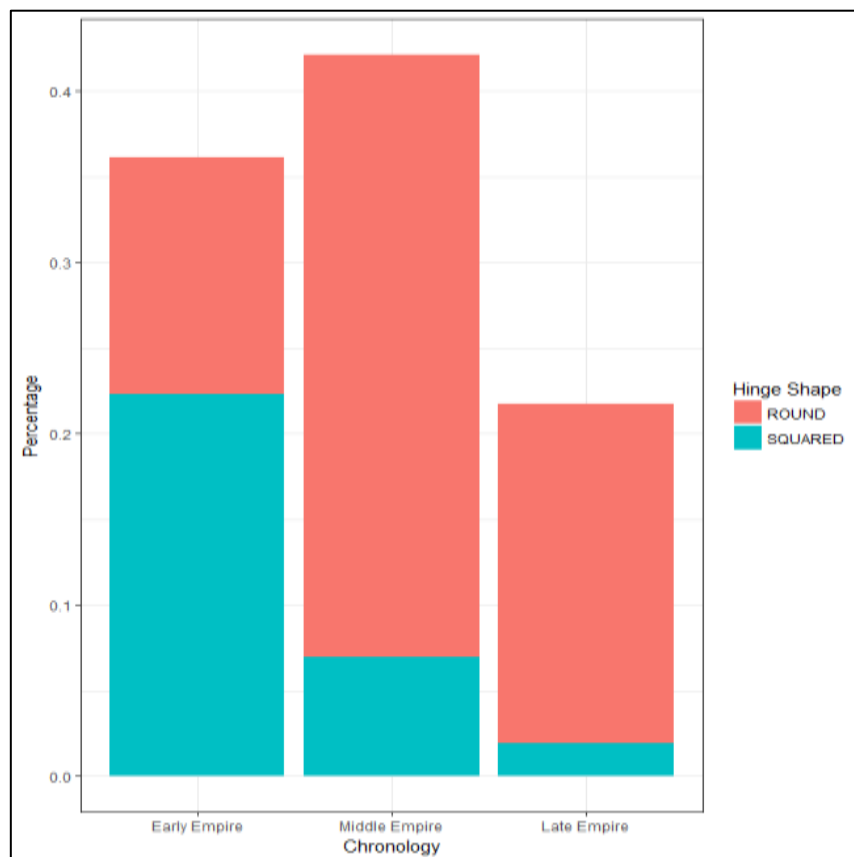


Fig. 7.66 – The shape of hinges-holes across time. The graph shows the recurrence of the two hinges types surveyed across the Early, Middle and Late Empire (N=513).

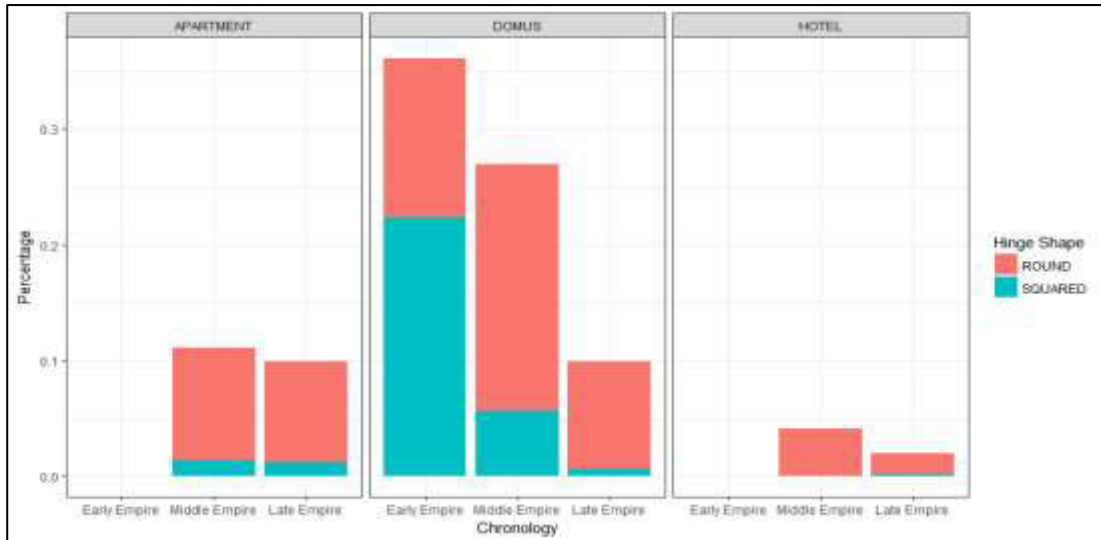


Fig. 7.67 – The shape of the hinges holes across time and the different sites. The graph shows the recurrence of the two hinges typologies (colours), across the different types of dwellings (the three subsets) and across time (the different columns) (N=513).

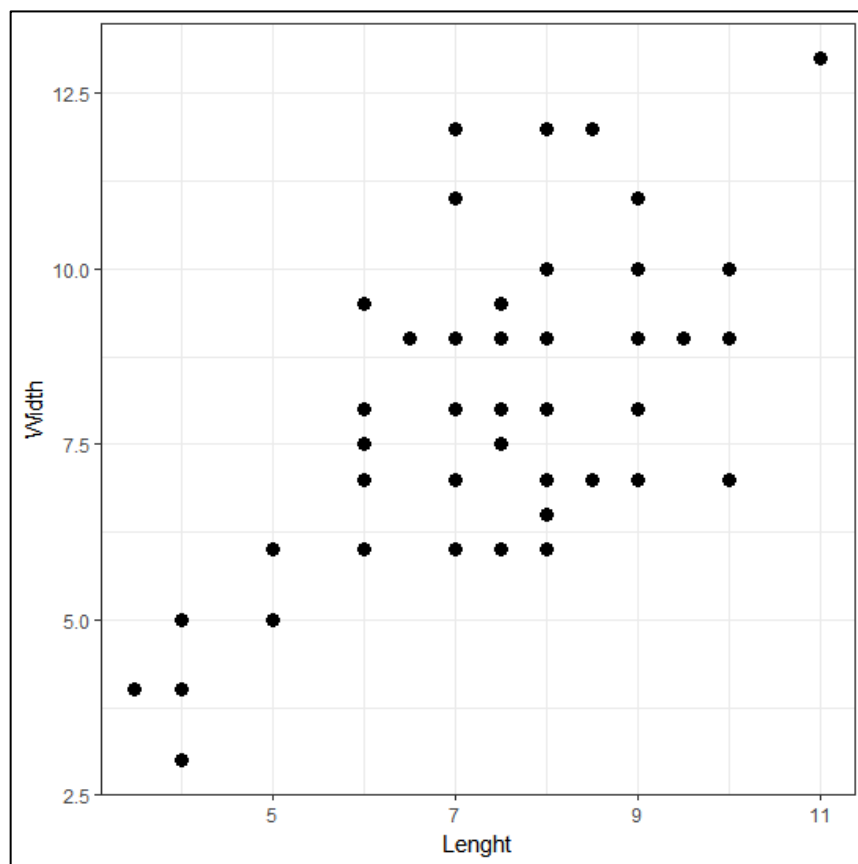


Fig. 7.68 – The size of the squared-hinges traces. The graph shows the correlation between width and length of the traces of the metallic plaques of the hinges (N=151).

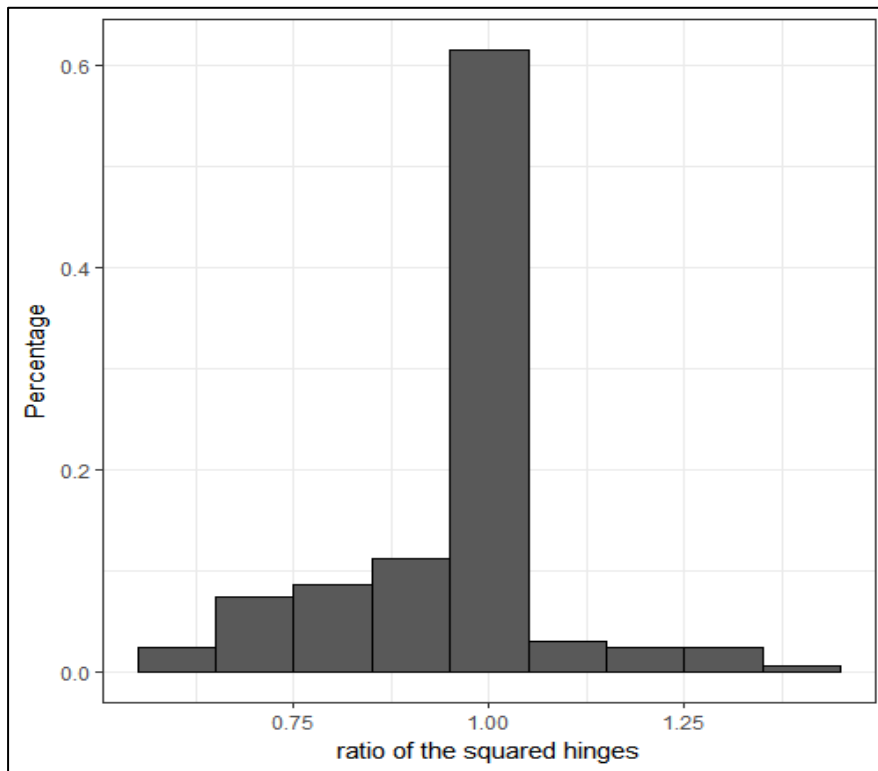


Fig. 7.69 – The proportions of the squared-hinges traces. The graph shows the distribution of the W-L ratio of the squared-hinges traces of hinges (N=151).

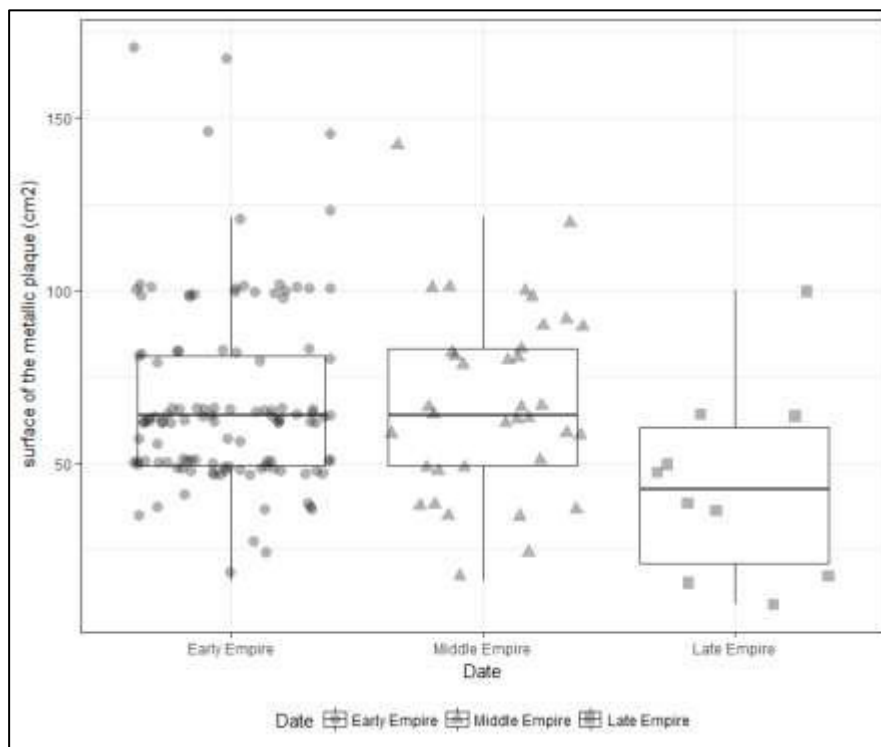


Fig. 7.70 – The surface-area of the metallic plaque traces (cm²) across time. The graph shows the distribution across time of the surface of the squared traces of hinges. The boxes correspond to 1 SD from the median of the different populations (thick line of the box) (N=151).

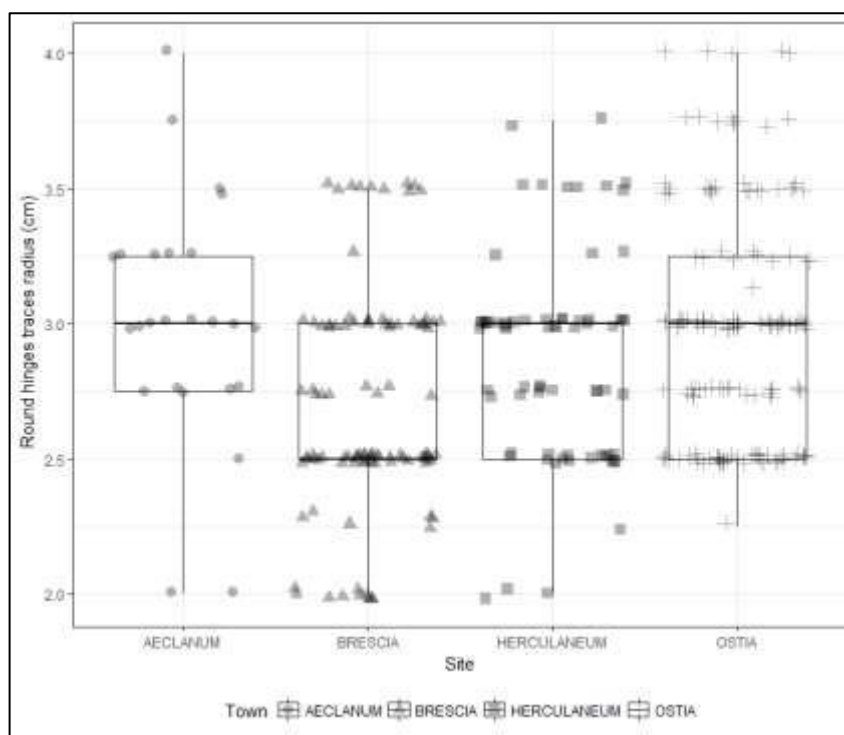


Fig. 7.71 – The radius of the round hinges traces (cm) across the sites. The graph shows the distribution of the radius of the round traces of hinges across the towns surveyed. The boxes correspond to 1 SD from the median of the different populations (thick line of the box) (N=345).

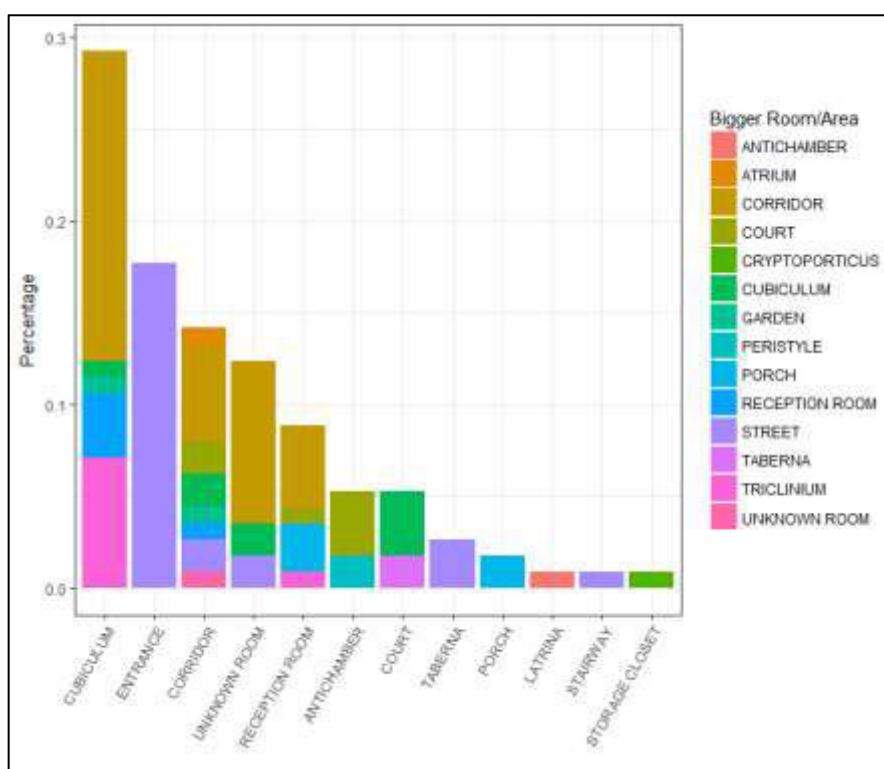


Fig. 7.72 – The recurrence of bolts traces across the types of rooms. The graph shows the percentage of bolt traces within the different rooms (N=117).



Fig. 7.73 – *Traces of a side groove and a blocking side bar allocation on the east frame of a doorway from the Caseggiato del Pozzo (DB_Opening: 1178. Photo by the author).*

Figures Chapter 8



Fig. 8.1 – Very bright reconstruction of the atrium of the Casa di Pansa.
White Architectural Photographs, Cornell University Library
(<http://cidc.library.cornell.edu/adw/album.htm>).

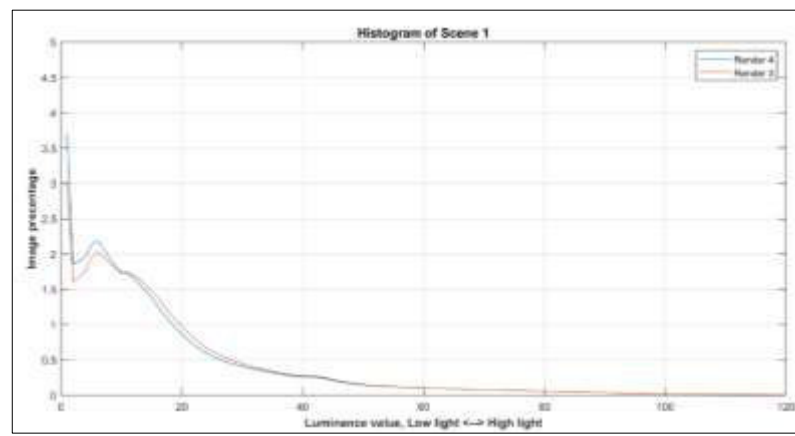


Fig. 8.2 – Scene 1. Luminance value curves in Renders 3 and 4. In blue the brightness curve of Cubiculum 3 of the Domus della Fortuna Annonaria with a grill in the window facing the street, in red the brightness curve of the same room with the window with no grill.

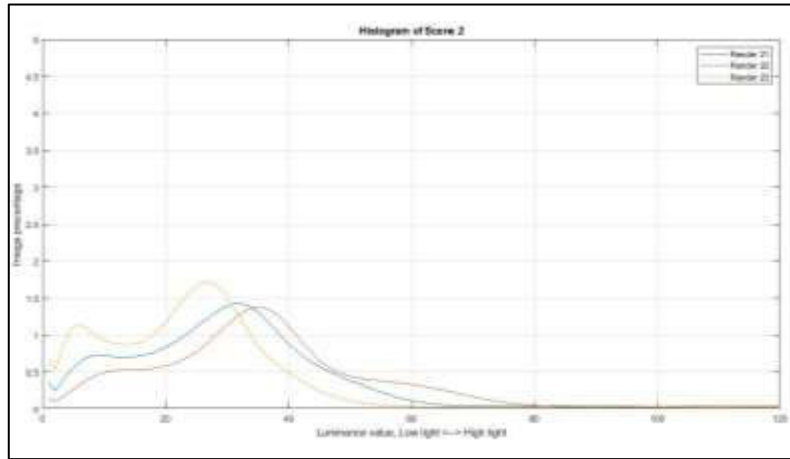


Fig. 8.3 – Scene 2. Luminance value curves in Renders 21-23. In yellow the brightness curve of medianum 9 with glazed windows, in blue brightness curve of medianum 9 with grills in red the brightness curve of medianum 9 with no barriers.

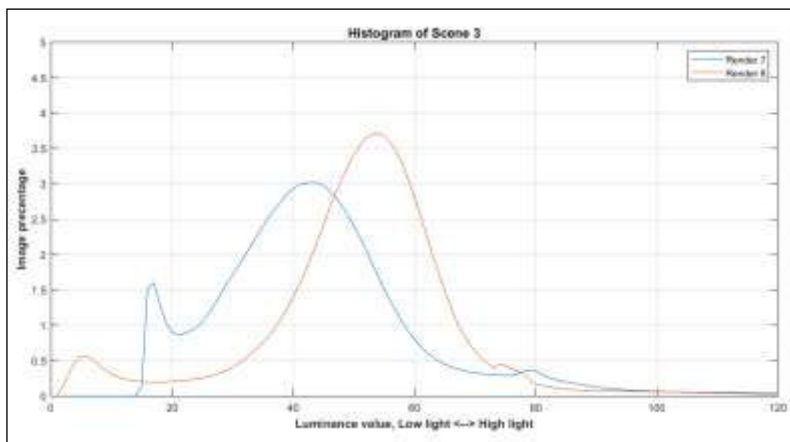


Fig. 8.4 – Scene 3. Luminance value curves in Renders 7 and 8. In blue the brightness curve of Reception room 10 of the Domus della Fortuna Annonaria with a glazed window, in red the brightness curve of the same room with an empty window.

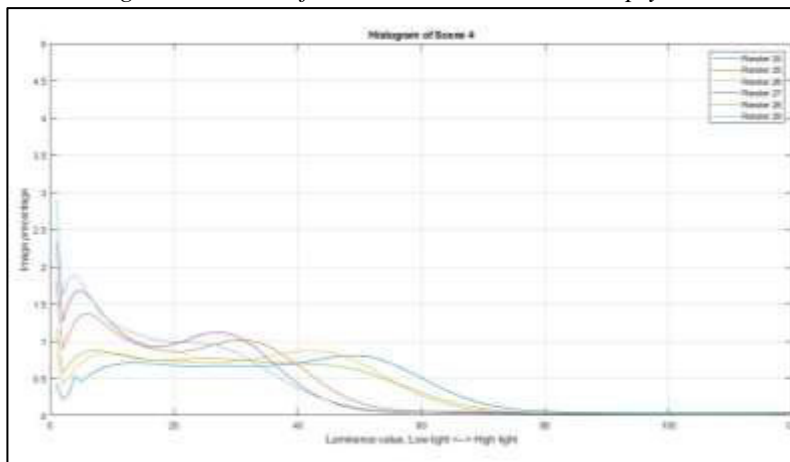


Fig. 8.5 – Scene 4. Luminance value curves in Renders 24 - 29. In blue the brightness curve of the Reception Room 10 of the Apartment 15 of the Case a Giardino (ground floor) with empty windows, in red with glazed windows. In yellow the brightness curve of the same room on the first floor with empty windows, and in purple with glazed windows. In green the brightness curve of the same room on the second floor with empty windows, and in light blue with glazed windows.

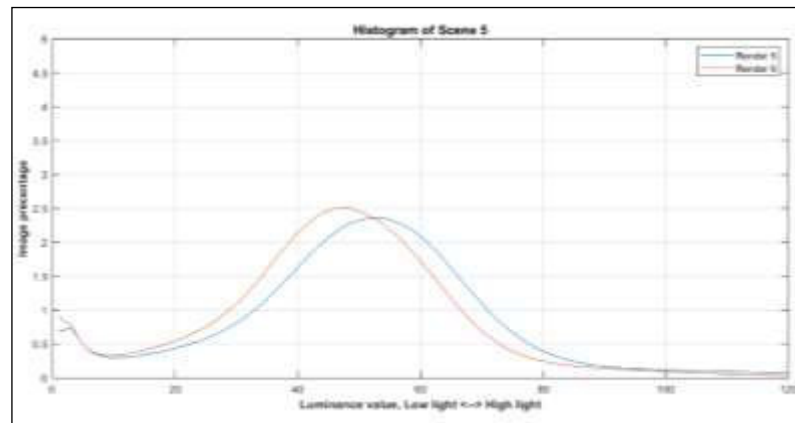


Fig. 8.6 – Scene 5. Luminance value curves in Renders 5 and 6. In blue the brightness curve of the Reception Room 15 of the Domus della Fortuna Annonaria with empty entranceways, in red the brightness curve of the same room with the entranceways with curtains.

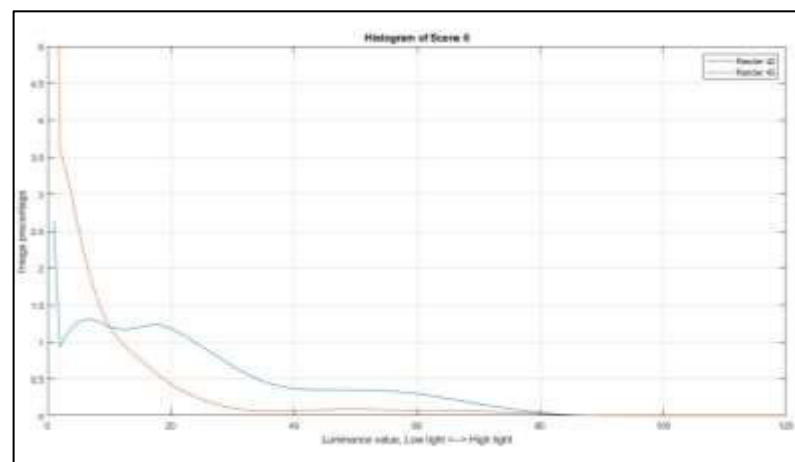


Fig. 8.7 – Scene 6. Luminance value curves in Renders 42 and 43. In blue the brightness curve of the Reception Room 12 of the Caseggiato del Pozzo with empty entranceway, in red the brightness curve of the same room with the entranceway with curtains.

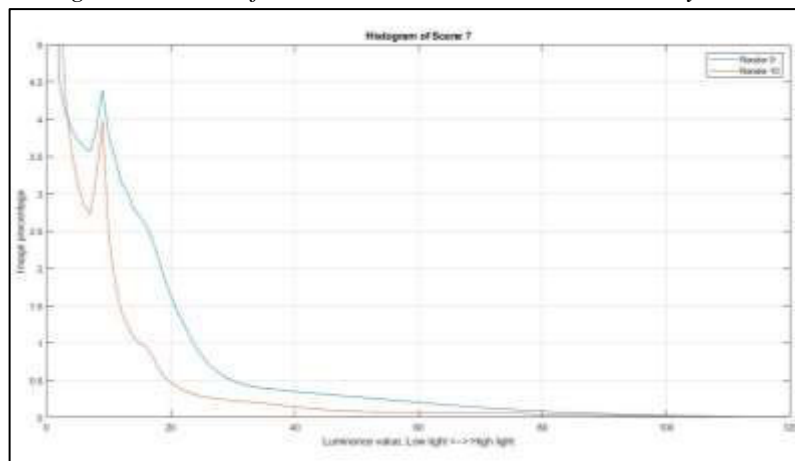


Fig. 8.8 – Scene 7. Luminance value curves in Renders 9 and 10. In blue the brightness curve of the Cubiculum 3 of the Domus della Fortuna Annonaria with a doorway equipped with a half opened double-door, in red the brightness curve of the same room with an empty entranceway.

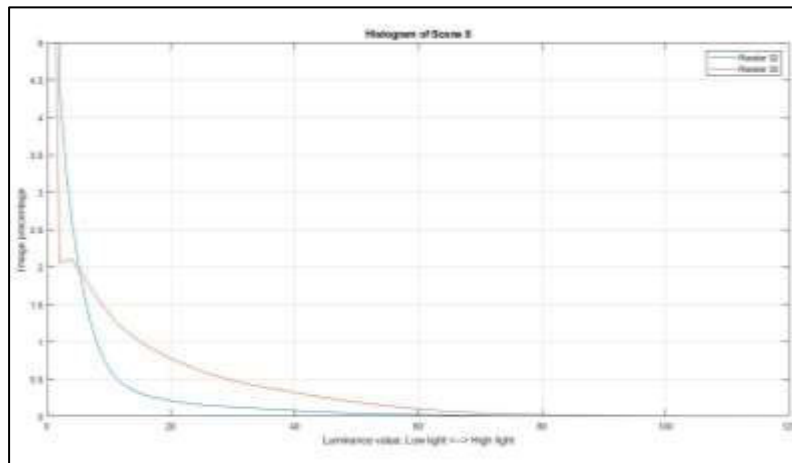


Fig. 8.9 – Scene 8. Luminance value curves in Renders 32 and 33. In blue the brightness curve of the Cubiculum 6 of the of the Apartment 15 of the Case a Giardino (second floor) with a doorway equipped with a half opened double-door, in red the brightness curve of the same room with an empty entranceway.

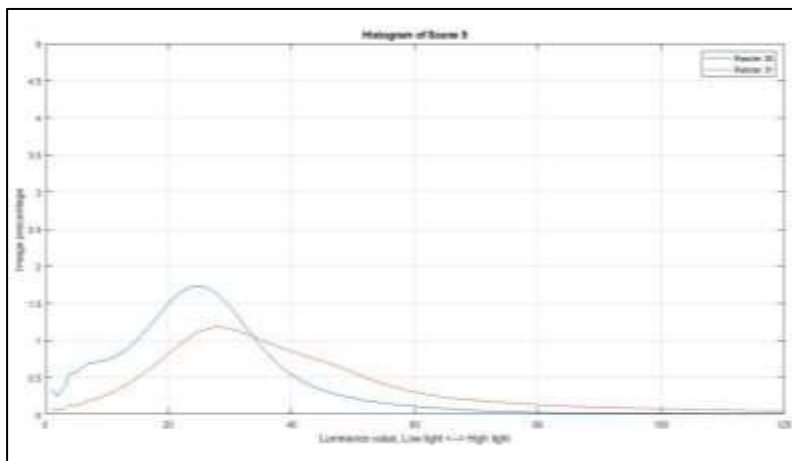


Fig. 8.10 – Scene 9. Luminance value curves in Renders 30 and 31. In blue the brightness curve of the Stairway 2 of the of the Apartment 15 of the Case a Giardino with a doorway equipped with a half opened double-door, in red the brightness curve of the same room with an empty entranceway.

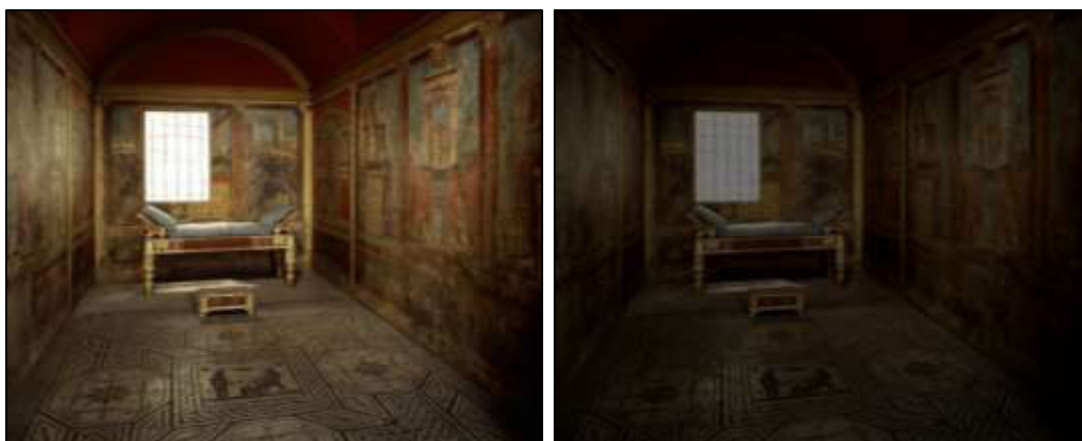


Fig. 8.11 – Cubiculum M of the Villa di Fannio Sinistore (set-up from MET Museum of New York. Artnet.com).

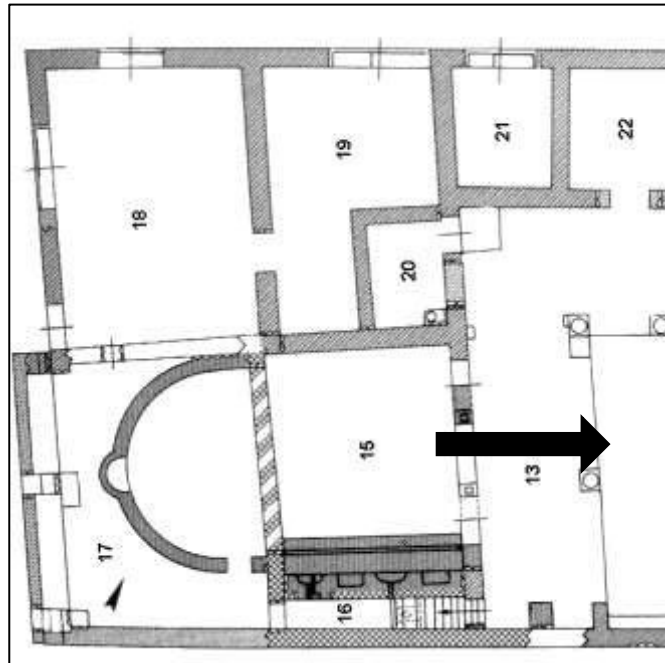


Fig. 8.12 – *Orientation of the Reception Room 15 of the Domus della Fortuna Annonaria (modified from: Boersma, 1985: fig. 141).*

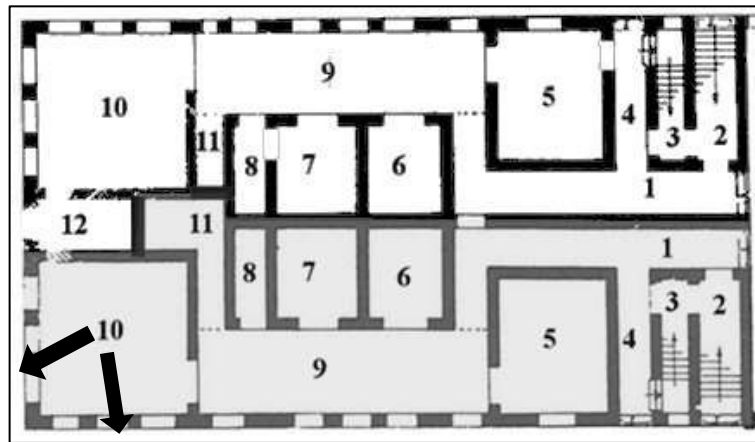


Fig. 8.13 – *Orientation of the Reception Room 10 of the Domus della Fortuna Annonaria (modified from Calza 1953).*

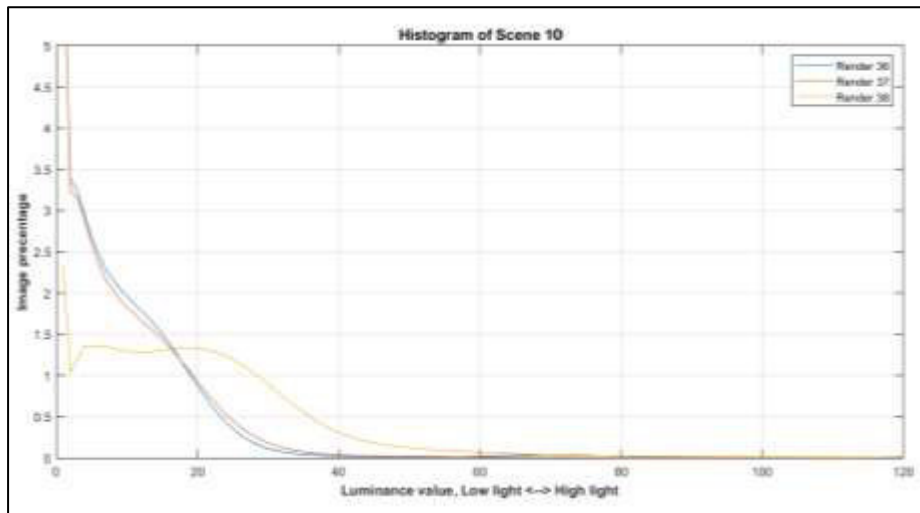


Fig. 8.14 – Scene 10. Luminance value curves in Renders 36-38. In blue the brightness curve of the Reception Room 5 of the of the Apartment 15 of the Case a Giardino (ground floor) with glazed windows, in red the brightness curve of the same room with on the first floor with glazed windows, in yellow the brightness curve of the same room on the second floor with glazed windows.

Appendix 1

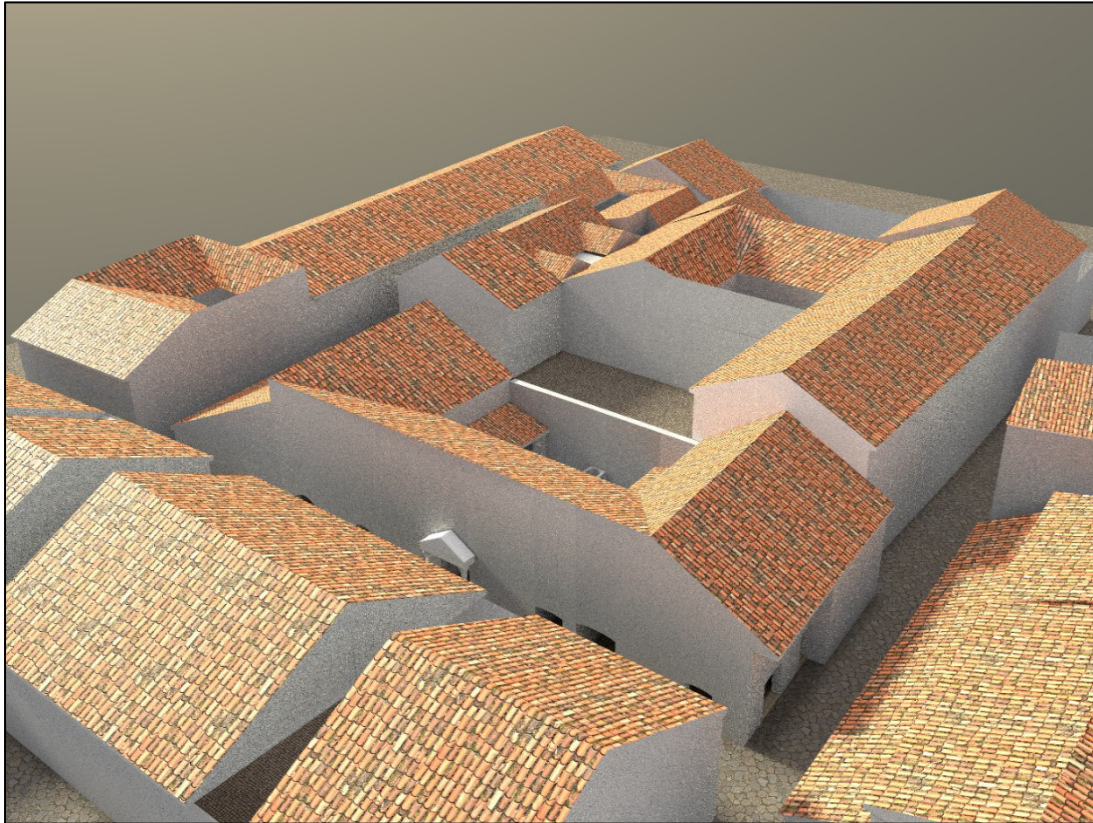
Renders

Render 1



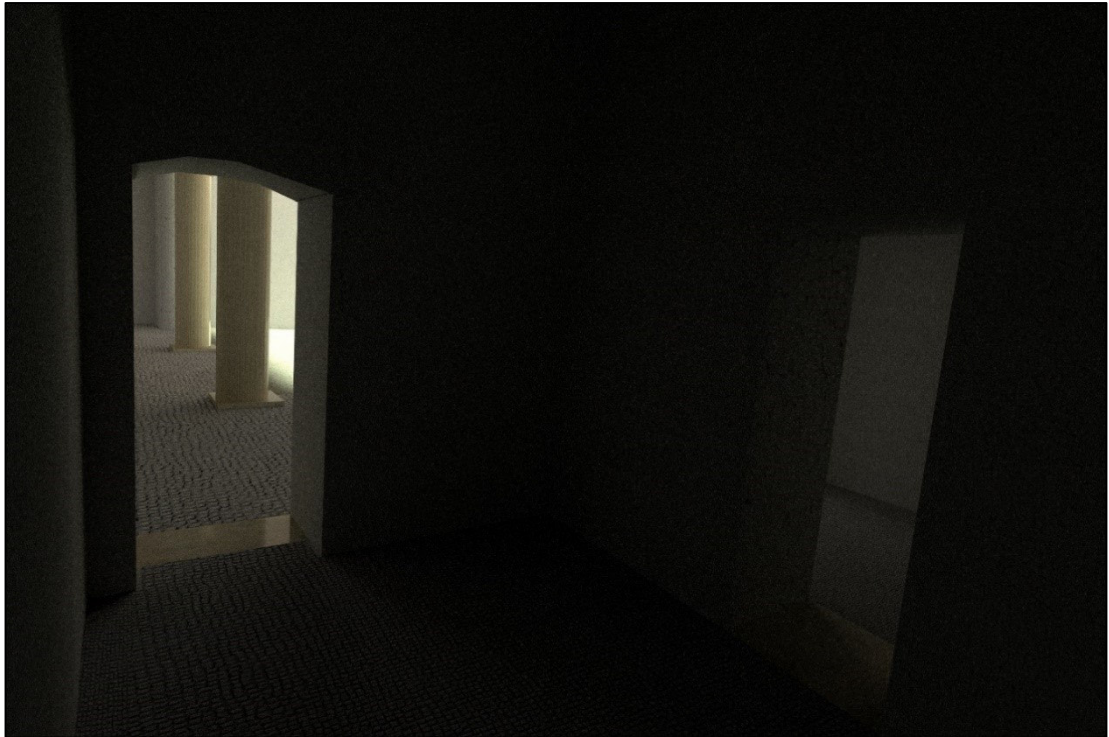
Title	Overview of the Domus della Fortuna Annonaria
From	N-W
Time	08:00
Day	21/03
Sun Inclination	29.12°
Median Luminance	136/255
Histogram	<p>The histogram displays the distribution of luminance values across the image. The x-axis represents the luminance value from 0 (Low light) to 250 (High light). The y-axis represents the image percentage from 0 to 5. The distribution is unimodal and slightly right-skewed, with a peak around 136. A red vertical line marks the median luminance value at 136/255.</p>

Render 2



Title	Overview of the block of the Domus della Fortuna Annonaria
From	N-W
Time	08:00
Day	21/03
Sun Inclination	29.12°
Median Luminance	138/255
Histogram	<p>The histogram displays the distribution of luminance values across the image. The x-axis represents the luminance value from 0 to 255, with major ticks every 50 units. The y-axis represents the image percentage from 0 to 5, with major ticks every 0.5 units. The data is shown as a blue bar chart. A prominent peak occurs around a luminance value of 138, reaching an image percentage of approximately 1.8. A vertical red line is drawn at this peak value. The distribution is skewed to the right, with a long tail extending towards higher luminance values up to 255.</p>

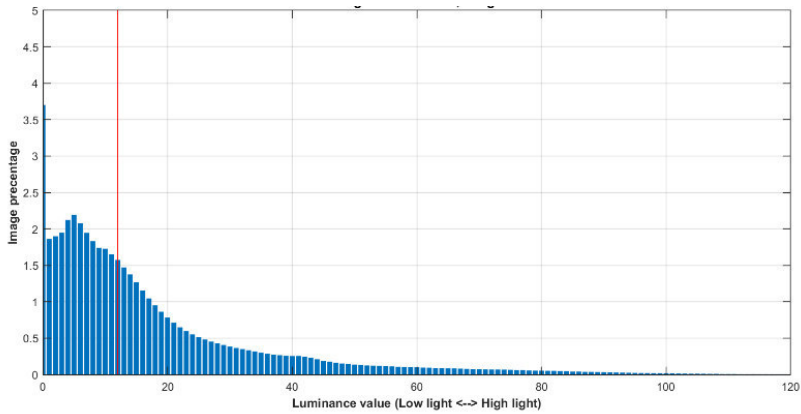
Render 3



Title	Room 3 of the Domus della Fortuna Annonaria with no grill in the window facing the street
From	N
Time	08:00
Day	21/06
Sun Inclination	35.17°
Median Luminance	14/255
Histogram	

Render 4



Title	Room 3 of the Domus della Fortuna Annonaria with grill in the window facing the street
From	N
Time	08:00
Day	21/06
Sun Inclination	35.17°
Median Luminance	12/255
Histogram	

Render 5



Title	Room 15 of the Domus della Fortuna Annonaria with no curtains on the entranceway and three glazed windows on top of the entranceway
From	N/E
Time	14:00
Day	21/06
Sun Inclination	59.1°
Median Luminance	51/255
Histogram	

Render 6



Title	Room 15 Domus della Fortuna Annonaria with curtains on the entranceway and three glazed windows on top of the entranceway
From	N/E
Time	14:00
Day	21/06
Sun Inclination	59.1°
Median Luminance	47/255
Histogram	

Render 7



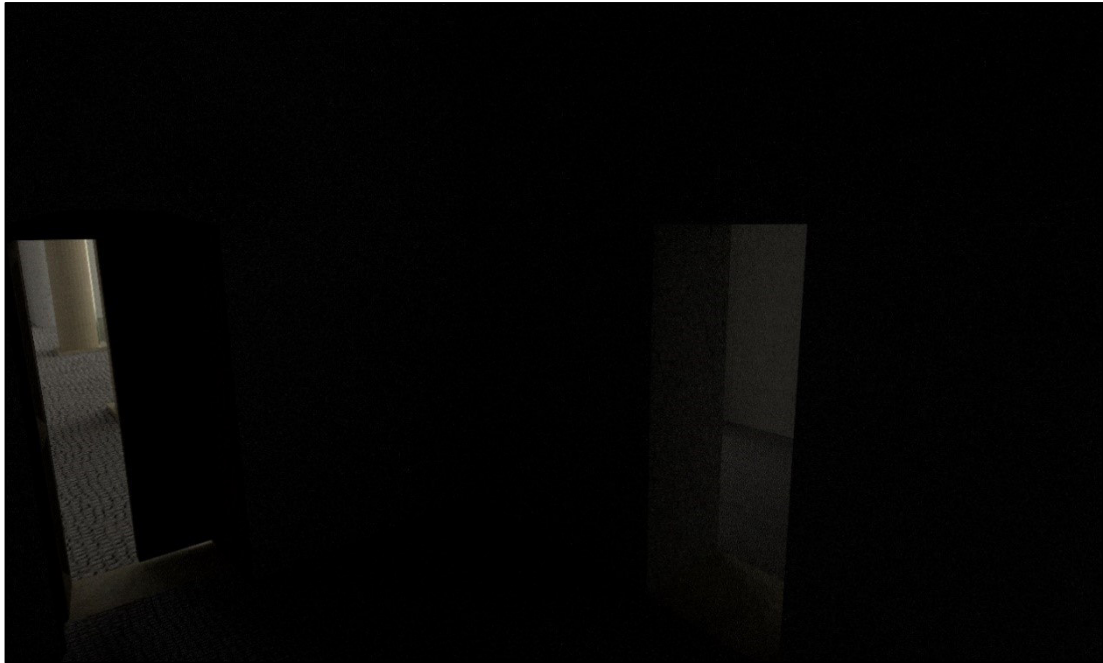
Title	Room 10 of the Domus della Fortuna Annonaria with glazed window
From	E
Time	14:30
Day	21/12
Sun Inclination	19.9°
Median Luminance	43/255
Histogram	

Render 8



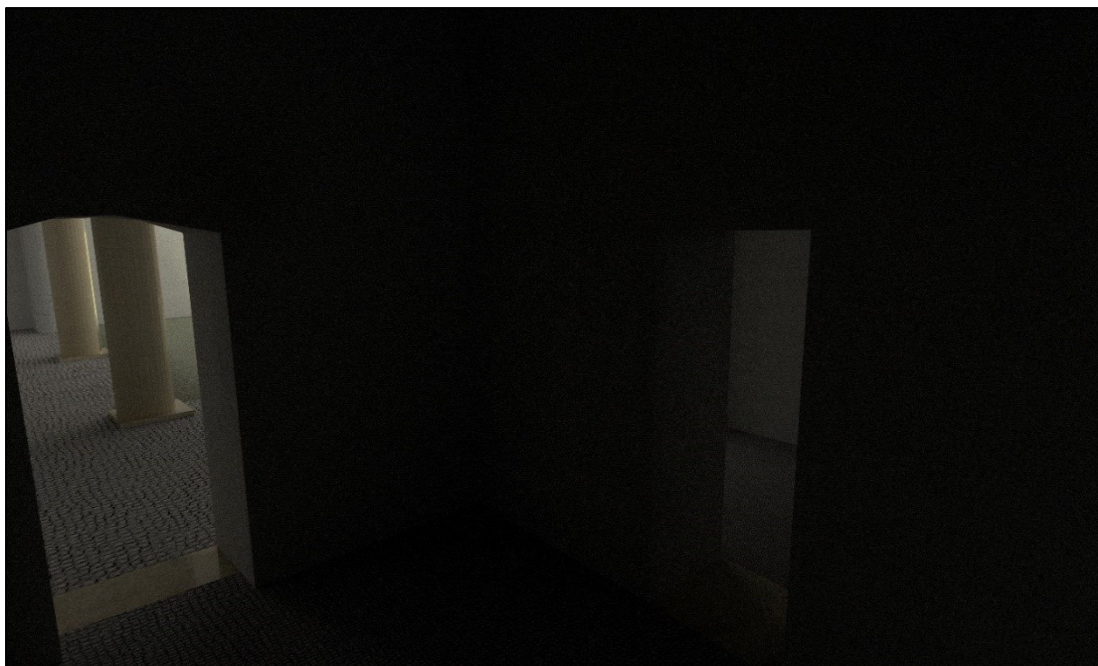
Title	Room 10 of the Domus della Fortuna Annonaria with unglazed window
From	E
Time	14:30
Day	21/12
Sun Inclination	19.9°
Median Luminance	53/255
Histogram	

Render 9



Title	Room 3 of the Domus della Fortuna Annonaria with a double-leaved door
From	N
Time	9:15
Day	20/03
Sun Inclination	48.2°
Median Luminance	2/255
Histogram	

Render 10



Title	Room 3 of the Domus della Fortuna Annonaria with no door
From	N
Time	9:15
Day	20/03
Sun Inclination	48.2°
Median Luminance	10/255
Histogram	

Render 11



Title	Main door of the Domus della Fortuna Annonaria with no door
From	N/W
Time	9:15
Day	20/03
Sun Inclination	48.2°
Median Luminance	122/255
Histogram	

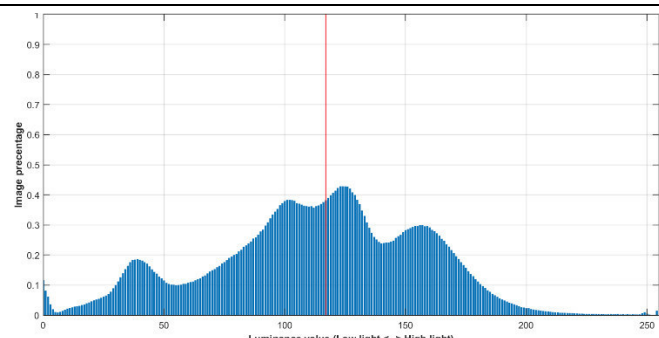
Render 12



Title	Main door of the Domus della Fortuna Annonaria with double-leaved door
From	N/W
Time	9:15
Day	20/03
Sun Inclination	48.2°
Median Luminance	121/255
Histogram	

Render 13



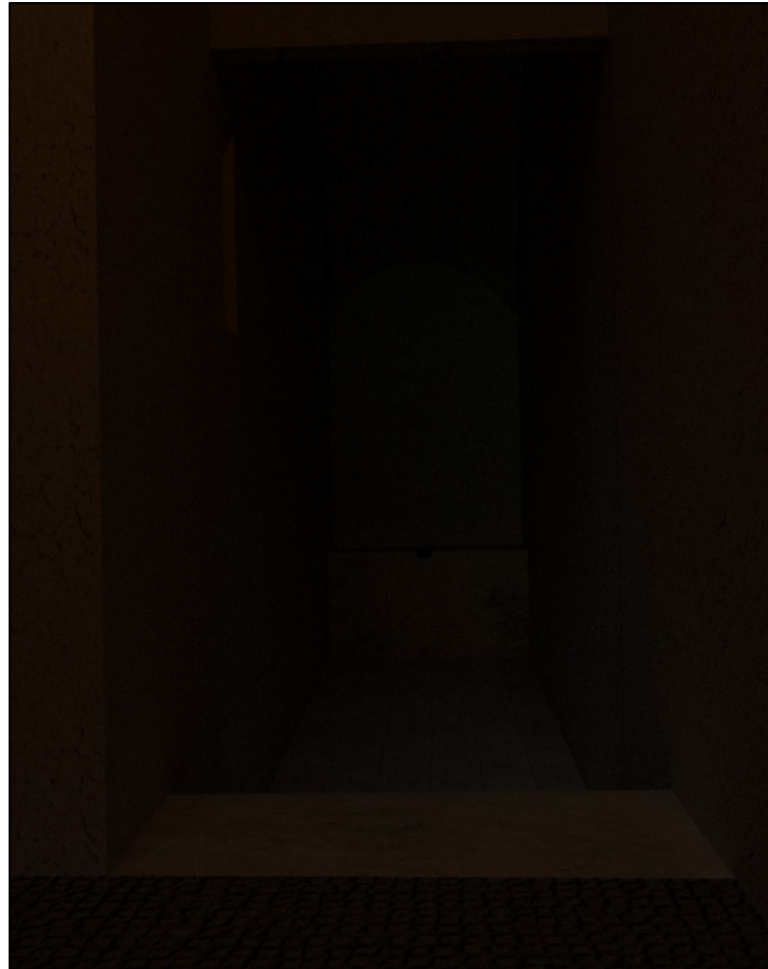
Title	Main door of the Domus della Fortuna Annonaria with double-leaved door and curtain
From	N/W
Time	9:15
Day	20/03
Sun Inclination	48.2°
Median Luminance	117/255
Histogram	

Render 14



Title	View through the Reception Room 15 of the Domus della Fortuna Annonaria
From	N/E
Time	14:00
Day	21/06
Sun Inclination	56.1°
Median Luminance	102/255
Histogram	

Render 15



Title	Latrina 16 with only natural light of the Domus della Fortuna Annonaria
From	W
Time	14:00
Day	21/06
Sun Inclination	56.1°
Median Luminance	11/255
Histogram	

Render 16



Title	Latrina 16 with a lamp in the second niche of the Domus della Fortuna Annonaria
From	W
Time	14:30
Day	21/06
Sun Inclination	56.1°
Median Luminance	26/255
Histogram	

Render 17



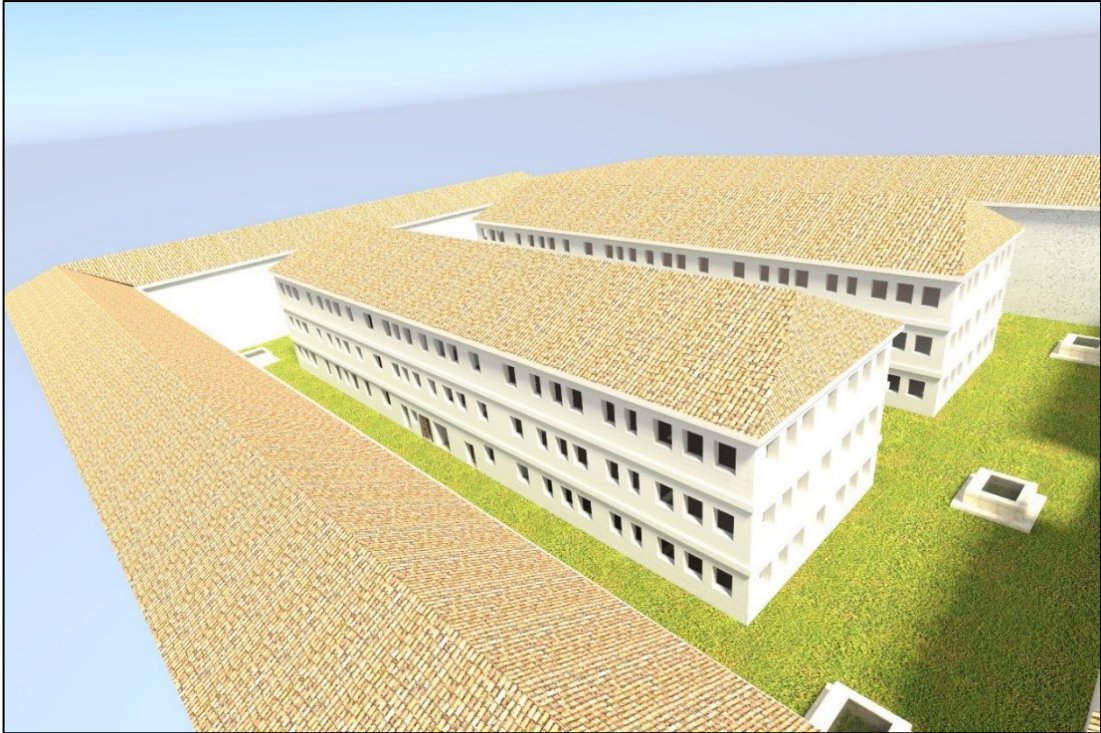
Title	The Courtyard 14 of the Domus della Fortuna Annonaria
From	E
Time	12:00
Day	21/06
Sun Inclination	71.7°
Median Luminance	217/255
Histogram	

Render 18



Title	The <i>Porticus</i> 12-13 of the Domus della Fortuna Annonaria
From	W
Time	12:00
Day	21/06
Sun Inclination	71.7°
Median Luminance	96/255
Histogram	

Render 19



Title	Overview of the Case a Giardino
rom	W
Time	09:00
Day	21/06
Sun Inclination	57.04°
Median Luminance	219/255
Histogram	

Render 20



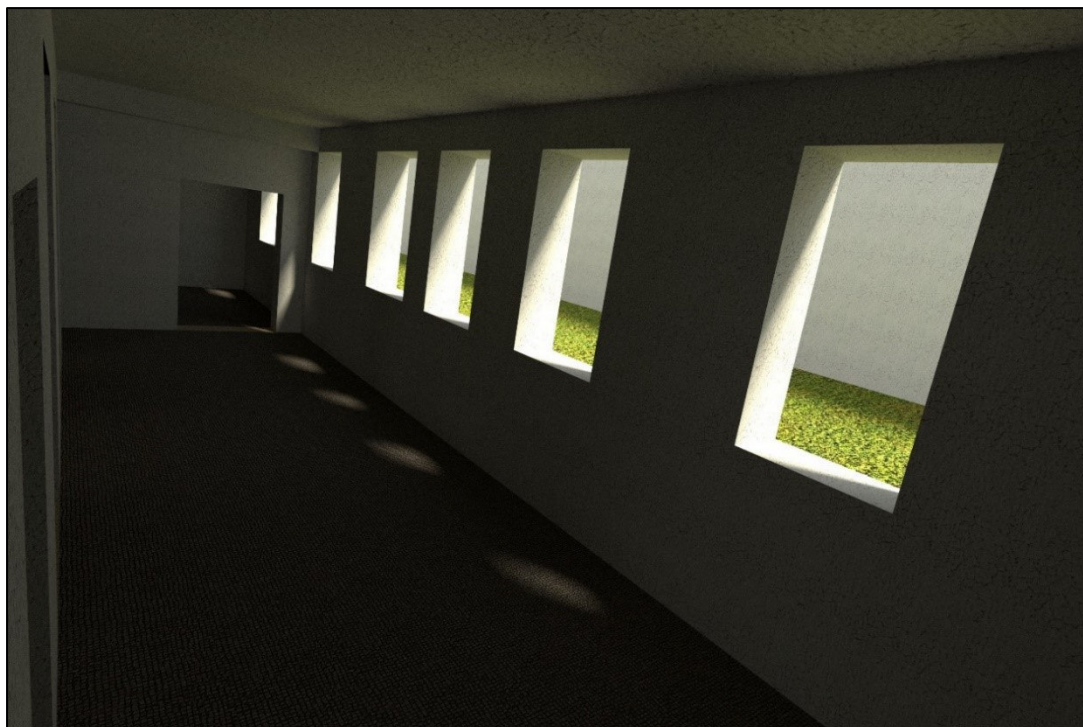
Title	View from the S/W corner of the south central-block of the Case a Giardino
From	S/W
Time	14:30
Day	21/06
Sun Inclination	56.1°
Median Luminance	202/255
Histogram	

Render 21



Title	<i>Medianum 9</i> at the ground floor of the Apartment 15 of the Case a Giardino (Grills on the windows)
From	N
Time	14:30
Day	21/06
Sun Inclination	56.1°
Median Luminance	31/255
Histogram	

Render 22



Title	<i>Medianum 9</i> at the ground floor of the Apartment 15 of the Case a Giardino (empty windows)
From	N
Time	14:30
Day	21/06
Sun Inclination	56.1°
Median Luminance	37/255
Histogram	

Render 23



Title	<i>Medianum 9</i> at the ground floor of the Apartment 15 of the Case a Giardino (glazed windows)
From	N
Time	14:30
Day	21/06
Sun Inclination	56.1°
Median Luminance	25/255
Histogram	

Render 24



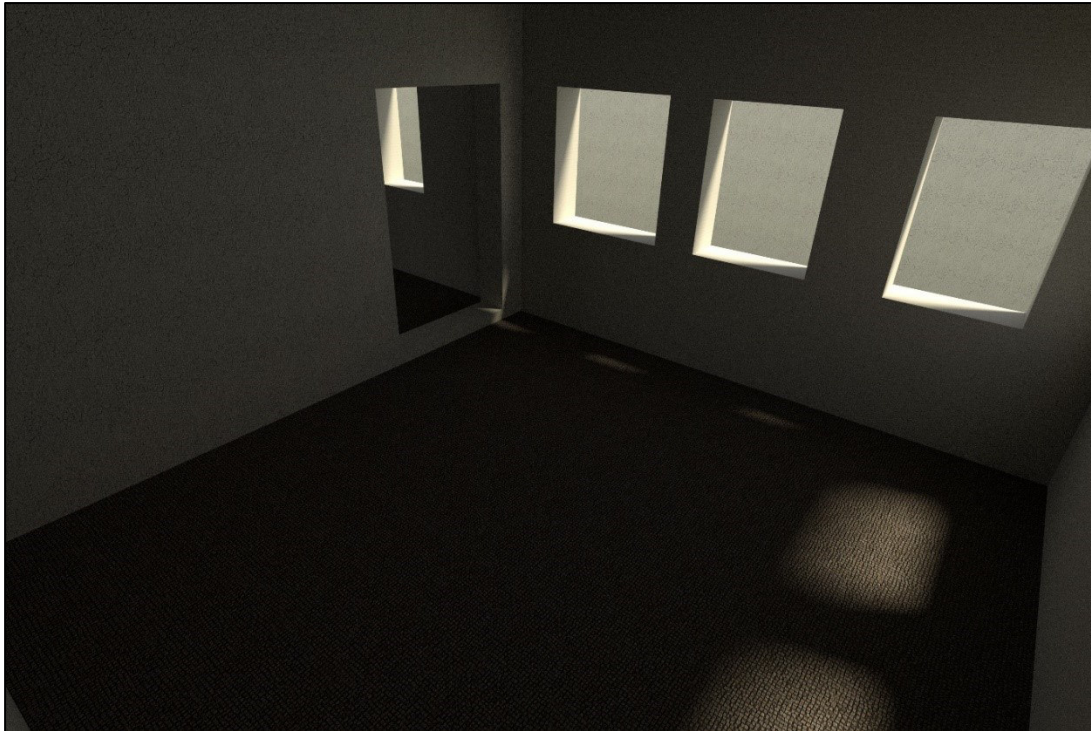
Title	Reception Room 10 at the ground floor of the Apartment 15 of the Case a Giardino (empty windows)
From	N
Time	14:30
Day	21/06
Sun Inclination	56.1°
Median Luminance	40/255
Histogram	

Render 25



Title	Reception Room 10 at the ground floor of the Apartment 15 of the Case a Giardino (glazed windows)
From	N
Time	14:30
Day	21/06
Sun Inclination	56.1°
Median Luminance	22/255
Histogram	

Render 26



Title	Reception Room 10 at the first floor of the Apartment 15 of the Case a Giardino (empty windows)
From	N
Time	14:30
Day	21/06
Sun Inclination	56.1°
Median Luminance	34/255
Histogram	

Render 27



Title	Reception Room 10 at the first floor of the Apartment 15 of the Case a Giardino (glazed windows)
From	N
Time	14:30
Day	21/06
Sun Inclination	56.1°
Median Luminance	20/255
Histogram	

Render 28



Title	Reception Room 10 at the second floor of the Apartment 15 of the Case a Giardino (empty windows)
From	N
Time	14:30
Day	21/06
Sun Inclination	56.1°
Median Luminance	32/255
Histogram	

Render 29



Title	Reception Room 10 at the second floor of the Apartment 15 of the Case a Giardino (glazed windows)
From	N
Time	14:30
Day	21/06
Sun Inclination	56.1°
Median Luminance	17/255
Histogram	

Render 30



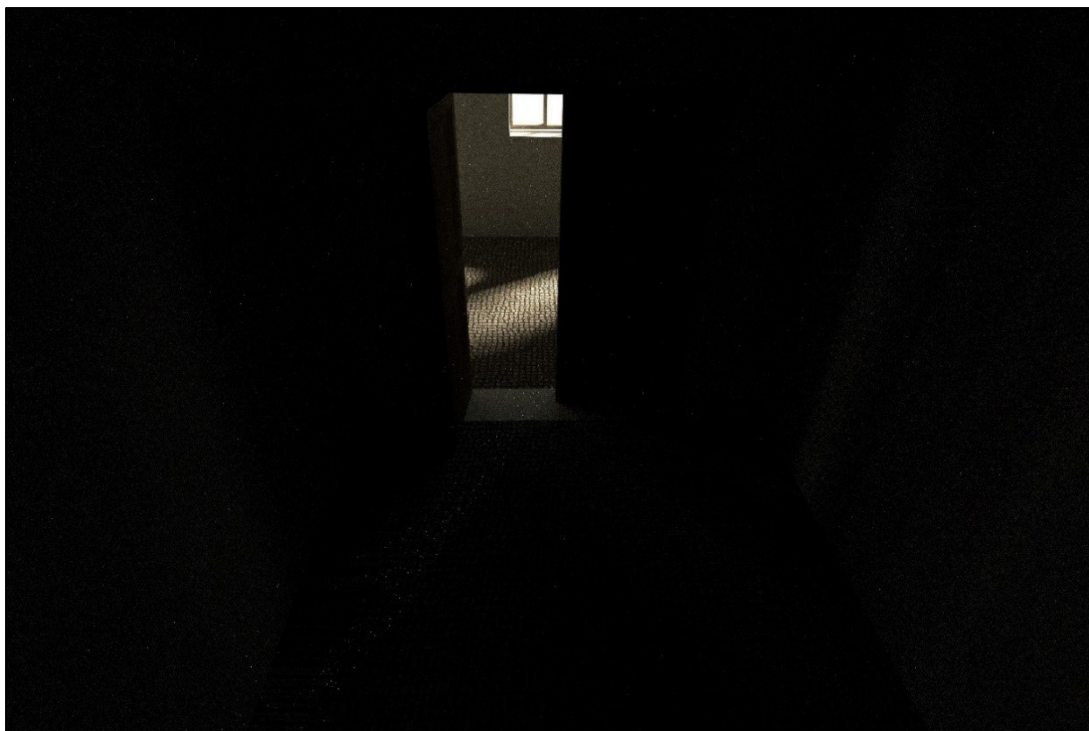
Title	Stairway 2 of the Apartment 15 of the Case a Giardino (double door and clerestory window first floor)
From	N/E
Time	12:00
Day	21/06
Sun Inclination	71. 5°
Median Luminance	25/255
Histogram	

Render 31



Title	Stairway 2 of the Apartment 15 of the Case a Giardino (no door and clerestory window first floor)
From	N/E
Time	12:00
Day	21/06
Sun Inclination	71.5°
Median Luminance	37/255
Histogram	

Render 32



Title	<i>Cubiculum 6</i> at the second floor of the Apartment 15 of the Case a Giardino (no door, glazed windows)
From	N/E
Time	14:00
Day	21/12
Sun Inclination	19.9°
Median Luminance	2/55
Histogram	

Render 33



Title	<i>Cubiculum 6</i> at the second floor of the Apartment 15 of the Case a Giardino (no door, glazed windows)
From	N/E
Time	14:00
Day	21/12
Sun Inclination	19.9°
Median Luminance	11/255
Histogram	

Render 34



Title	South façade of the south central-block of the Case a Giardino between Apartment15 and 13 (no boundaries)
From	S/W
Time	12:00
Day	21/06
Sun Inclination	71. 5°
Median Luminance	178/255
Histogram	

Render 35



Title	South façade of the south central-block of the Case a Giardino between Apartment 15 and 13 (with doors)
From	S/W
Time	12:00
Day	21/06
Sun Inclination	71. 5°
Median Luminance	172/255
Histogram	

Render 36



Title	Reception room 5 from the Apartment 15 of the Case a Giardino on the ground floor (glazed windows)
From	N/W
Time	14:30
Day	21/12
Sun Inclination	19.9°
Median Luminance	8/255
Histogram	

Render 37



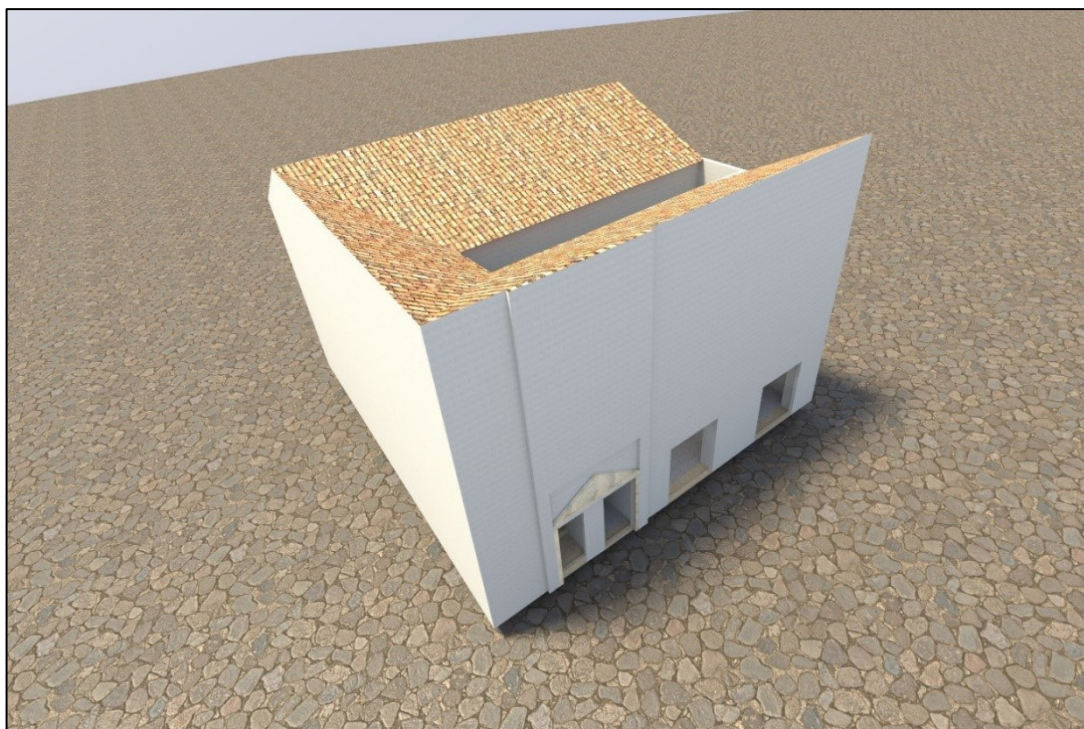
Title	Reception room 5 from the Apartment 15 of the Case a Giardino on the first floor (glazed windows)
From	N/W
Time	14:30
Day	21/12
Sun Inclination	19.9°
Median Luminance	8/255
Histogram	

Render 38



Title	Reception room 5 from the Apartment 15 of the Case a Giardino on the second floor (glazed windows)
From	N/W
Time	14:30
Day	21/12
Sun Inclination	19.9°
Median Luminance	19/255
Histogram	

Render 39



Title	Caseggiato del Pozzo from S/E
From	S/E
Time	12:00
Day	21/03
Sun Inclination	69.15°
Median Luminance	159/255
Histogram	

Render 40



Title	Caseggiato del Pozzo from S/E with the nearby buildings
From	S/E
Time	12:00
Day	21/03
Sun Inclination	69.15°
Median Luminance	205/255
Histogram	

Render 41



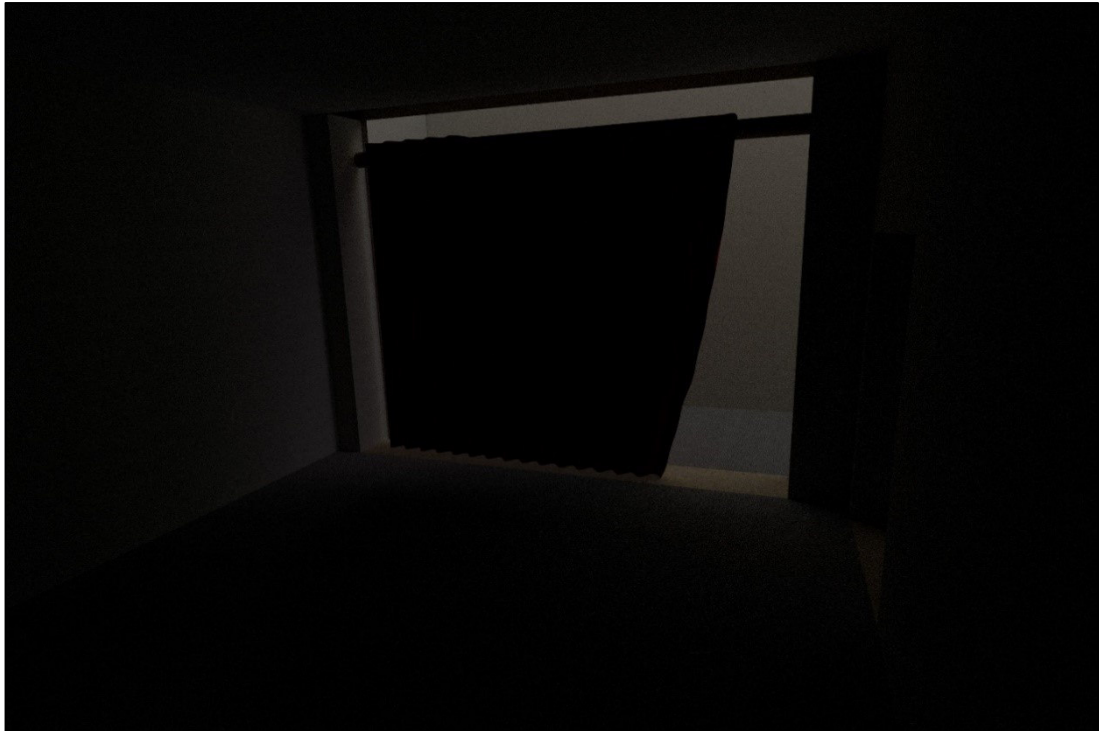
Title	Room 12 of the Caseggiato del Pozzo (no boundaries)
From	S
Time	14:00
Day	21/06
Sun Inclination	59.1 °
Median Luminance	22/255
Histogram	

Render 42



Title	Room 12 of the Caseggiato del Pozzo (Door between the Corridor 13 and the Shop 14)
From	S
Time	14:00
Day	21/06
Sun Inclination	59.1 °
Median Luminance	20/255
Histogram	

Render 43



Title	Room 12 of the Casoggiato del Pozzo (Door between the Corridor 13 and the Shop 14 and a curtain on the door)
From	S
Time	14:00
Day	21/06
Sun Inclination	59.1 °
Median Luminance	4/255
Histogram	

Render 44



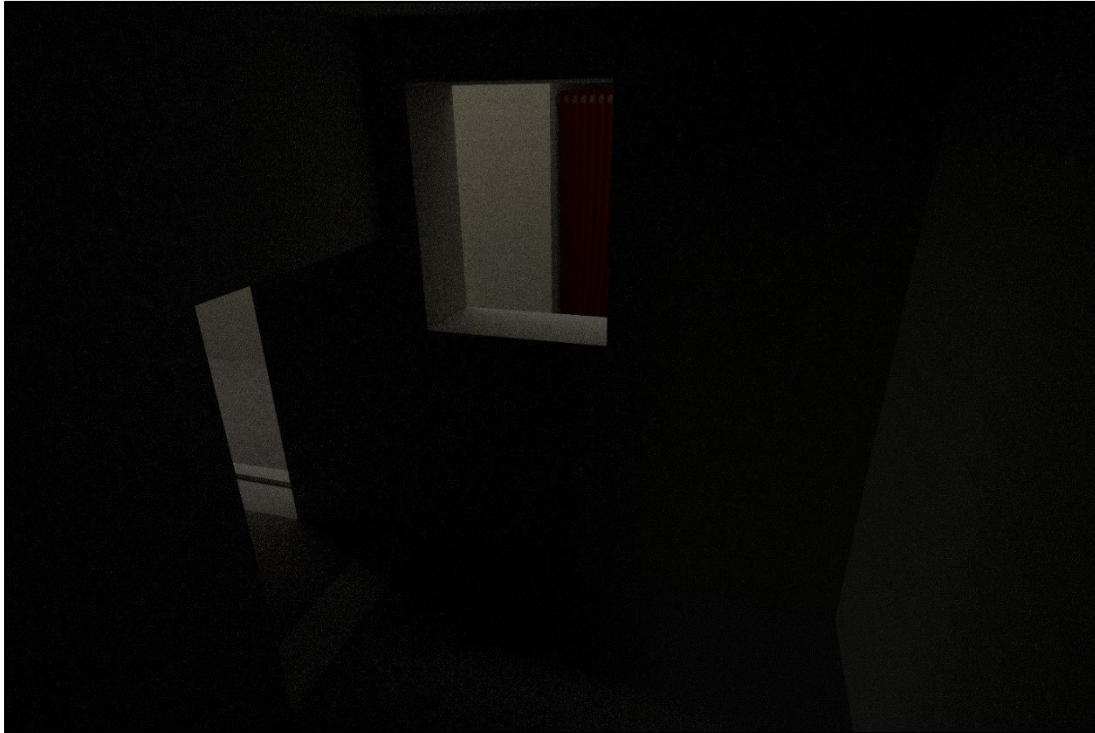
Title	Entranceway 1 and Stairway 2 of the Caseggiato del Pozzo (no doors)
From	E
Time	12:00
Day	21/06
Sun Inclination	71.7°
Median Luminance	142/255
Histogram	<p>The histogram displays the luminance distribution of the rendered image. The x-axis ranges from 0 to 255, and the y-axis shows the percentage of pixels. The distribution is bimodal, with a small peak around 75 and a larger peak around 142. A vertical red line marks the median luminance at 142.</p>

Render 45



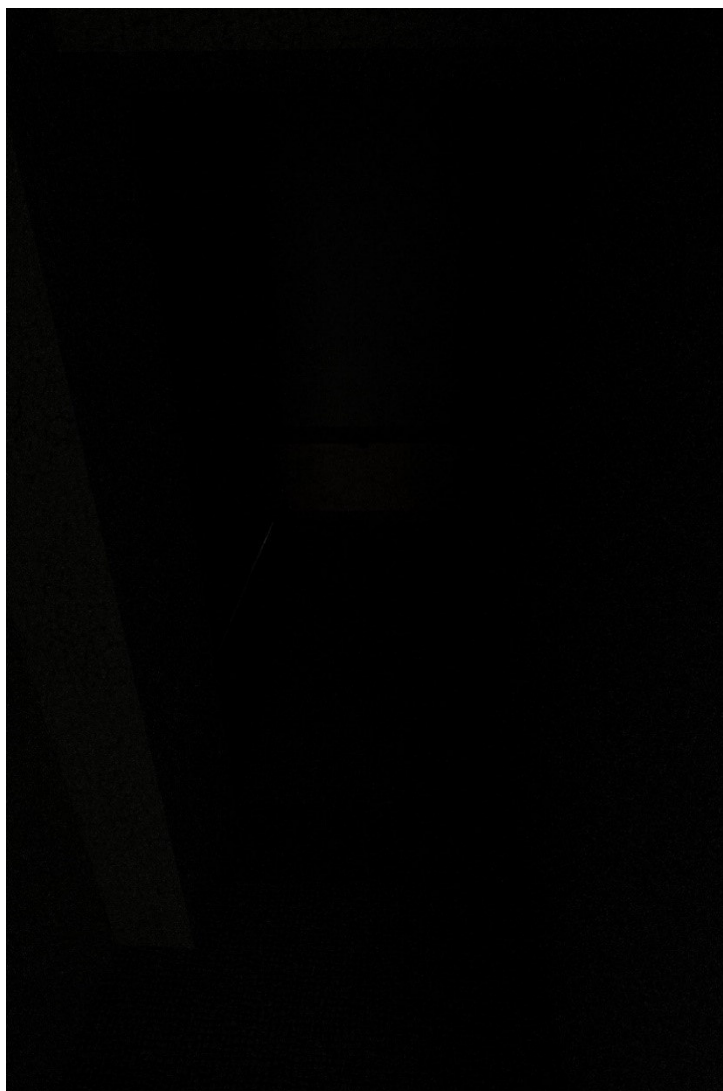
Title	Entranceway 1 and Stairway 2 of the Caseggiato del Pozzo (with doors)
From	E
Time	12:00
Day	21/06
Sun Inclination	71.7°
Median Luminance	142/255
Histogram	

Render 46



Title	Room 8 of the Caseggiato del Pozzo
From	S
Time	14:00
Day	21/03
Sun Inclination	34.8 °
Median Luminance	5/255
Histogram	

Render 47



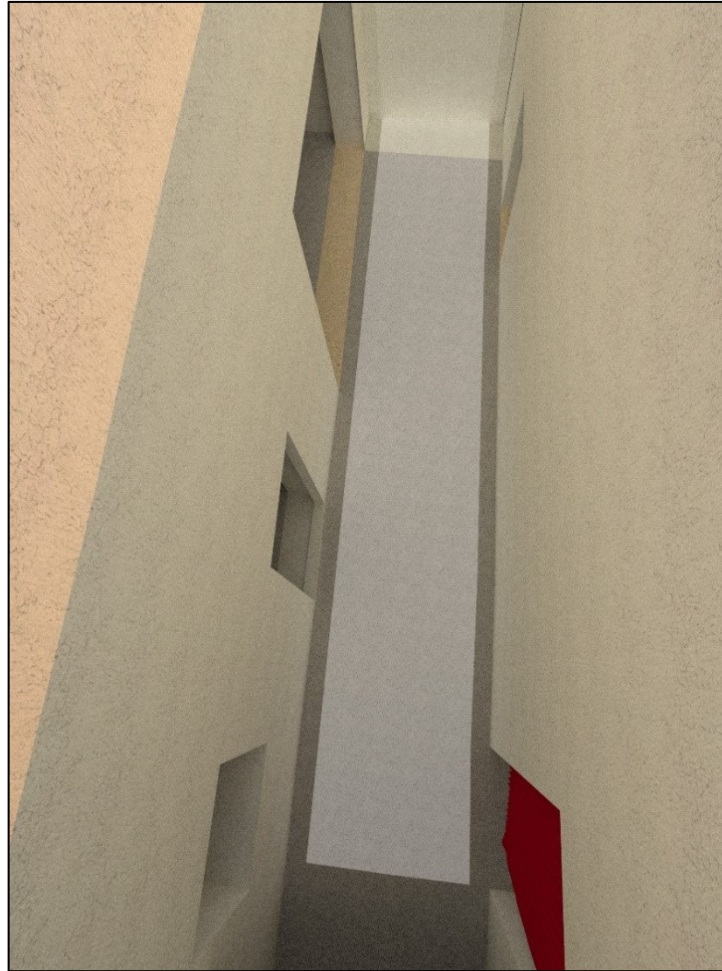
Title	Latrine 3 of the Caseggiato del Pozzo
From	W
Time	12:00
Day	21/06
Sun Inclination	71.7°
Median Luminance	1/255
Histogram	

Render 48



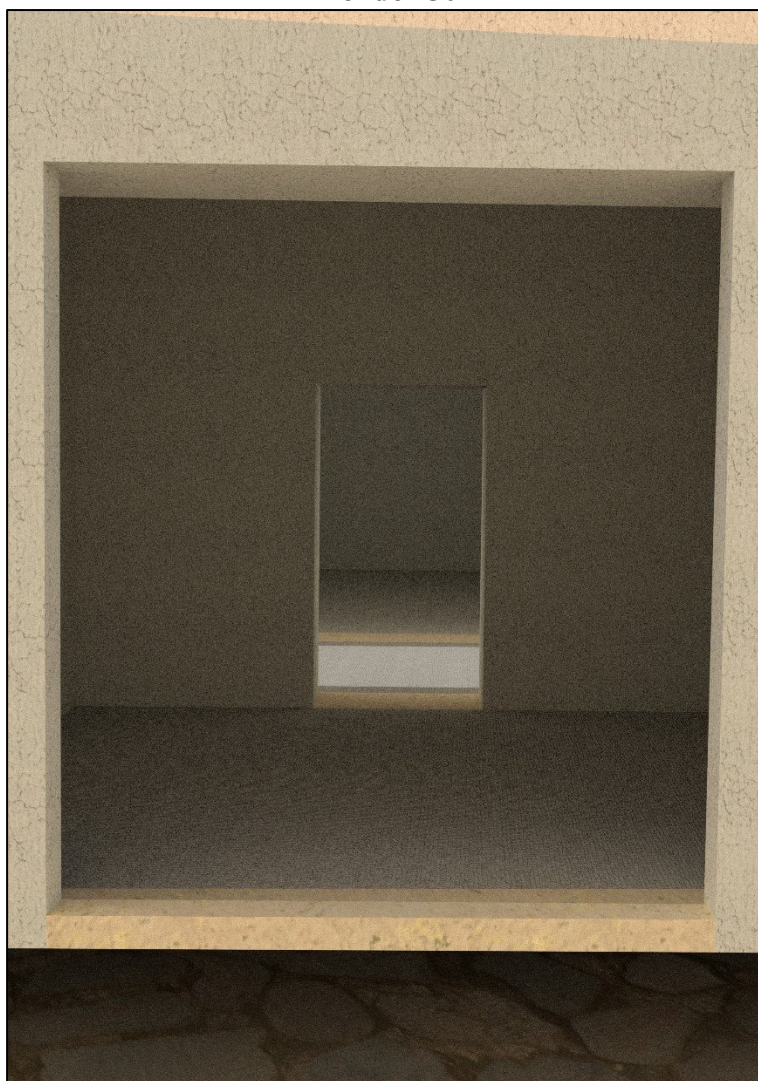
Title	Service room 11 of the Caseggiato del Pozzo
From	S/W
Time	12:00
Day	21/03
Sun Inclination	48.3 °
Median Luminance	10/255
Histogram	

Render 49



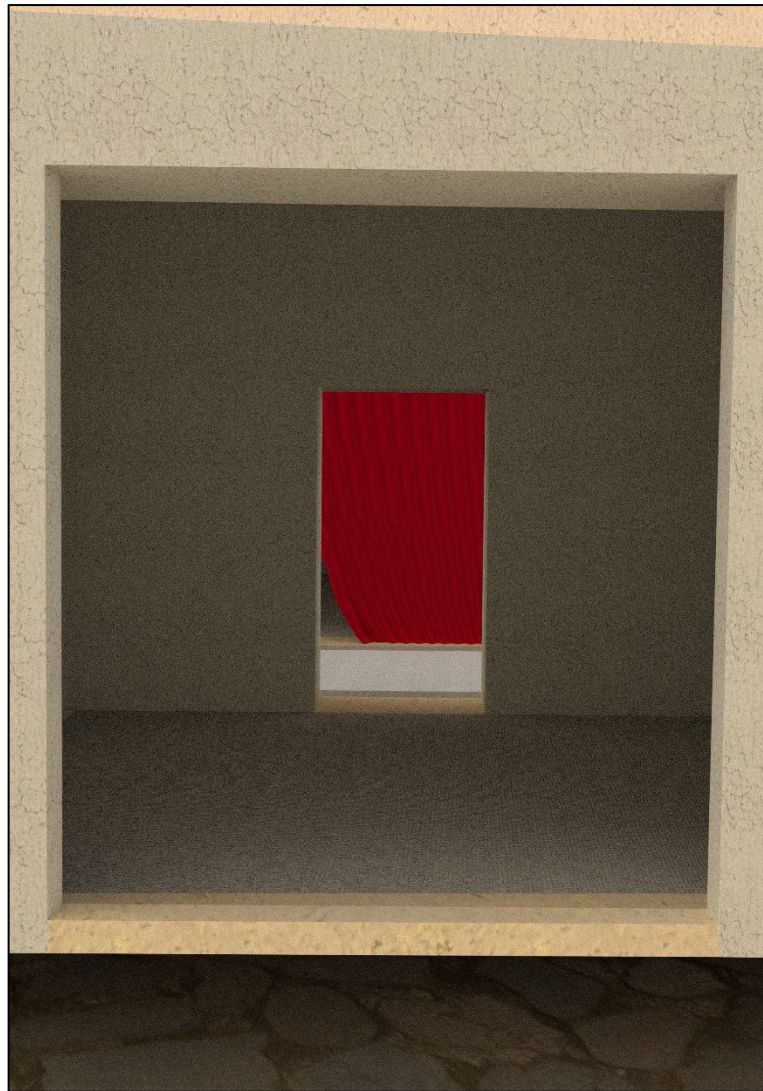
Title	Corridor 13of the Caseggiato del Pozzo
From	S/E
Time	12:00
Day	21/06
Sun Inclination	71.7°
Median Luminance	161/255
Histogram	

Render 50



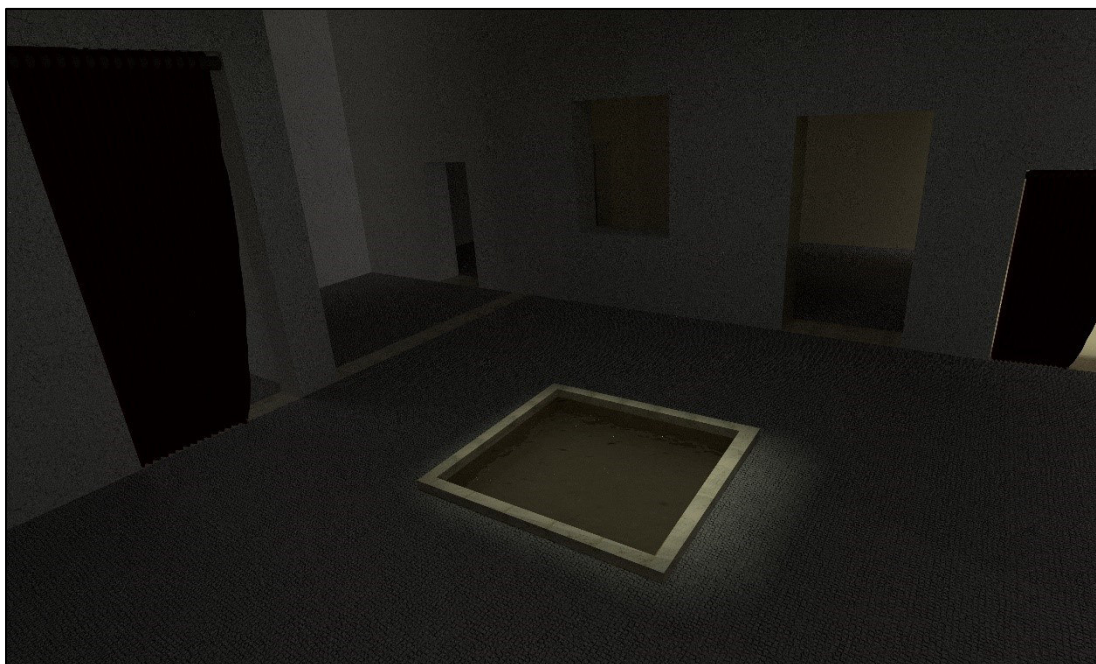
Title	Caseggiato del Pozzo, view through Shop 14 (no boundaries)
From	E
Time	12:00
Day	21/06
Sun Inclination	71.7°
Median Luminance	76/255
Histogram	

Render 51



Title	Caseggiato del Pozzo, view through Shop 14 (with curtain on the entranceway of Reception Room 12)
From	E
Time	12:00
Day	21/06
Sun Inclination	71.7°
Median Luminance	75/255
Histogram	

Render 52



Title	View from the south corner of the <i>Atrium</i> 1 of the Casa di Minucius. (Pompeii),
From	S
Time	14:30
Day	21/06
Sun Inclination	54.8°
Median Luminance	29/255
Histogram	<p>The histogram displays the frequency of luminance values across the image. The x-axis represents the luminance value from 0 to 120, and the y-axis represents the image percentage from 0 to 5. The distribution is unimodal and slightly right-skewed, with a peak around 30. A red vertical line marks the median luminance value at 29/255.</p>

Appendix 2. Literary Sources

ID TEXT	QUOTATION	LATIN TEXT	ENGLISH TEXT
AMM. MARC1	Amm. Marc. 21.13.15	Cum enim oppessulatas IANUAS per rumpere conati qui secuti sunt, a parte pensili domus sagittis incesserentur	For while the pursuers were trying to break open the bolted doors, they were assailed with arrows from a balcony of the house (Rolfe 1989b)
AMM. MARC2	Amm. Marc. 28.13.16	Namque et resticulam de FENESTRA praetorii quadam remota, dicitur semper habuisse suspensam, cuius summitas quaedam velut damnosa colligeret, nullis quidem indiciis fulta, sed nocitura insontibus multis:	For he is said to have had a cord hanging from a secluded window of his palace, the lower end of which could pick up certain seemingly incriminating charges, supported, it is true, by no evidence, but nevertheless likely to injure many innocent persons (Rolfe 1989a)
AMM. MARC3	Amm. Marc. 31.13.16	Unde quidam de candidatis, per FENESTRAM lapsus captusque a barbaris,	From it one of the bodyguard leaped through a window, but was taken by the enemy; (Rolfe 1989a)
APUL1	Apul. <i>Apol.</i> 75	Prorsus diebus ac noctibus ludibrio iuuentutis IANUA calcibus propulsata, FENESTRAE canticis circumstrepitae.	Indeed his door rattles with the kicks of rowdy youths day and night, his windows resound with serenades. (Jones 2017)
APUL2	Apul. <i>Met.</i> 1.11	Ego vero, adducta FORE PESSULISQUE firmatis, grabatulo etiam pone CARDINEM supposito et probe aggesto, super eum me recipio. Ac primum prae metu aliquantis per vigilo, dein circa tertiam ferme vigiliam paululum coniveo. Commodum quieveram et repente impulsu maiore	I shut the door tight, fastened the bolts, and even set my cot behind the door-pivot, pushed it up fast, and lay down on top of it. At first, out of fear, I stayed awake for quite some time. Then about midnight I shut my eyes a bit. I had just fallen asleep when suddenly the doors were opened with a violence far greater than any

		quam ut latrones crederes IANUAE reserantur, immo vero fractis et evulsis funditus CARDINIBUS prosternuntur.	burglar could have produced. In fact the pivots were broken and torn completely from their sockets, and the doors thrown to the ground. (Hanson 1996)
APUL3	Apul. Met. 1.14	“Commodum LIMEN evaserant et FORES ad pristinum statum integrae resurgunt: CARDINES ad foramina residunt, ad POSTES repagula redeunt, ad CLAUSTRA PESSULI recurrunt. [...] Sumo sarcinulam meam, subdita CLAVI PESSULOS reduco; at illae probae et fideles IANUAE , quae sua sponte reseratae nocte fuerant, vix tandem et aegerrime tunc CLAVIS suae crebra immissione patefiunt.	“No sooner had they crossed the threshold than the doors swung back unharmed into their original position: the pivots settled back in their sockets, the bars returned to the door-posts, and the bolts ran back into the lock.[...] I picked up my little bag, pushed the key up into the lock, and tried to slide back the bolts. But those good and faithful doors, which had unlocked of their own accord during the night, now opened only with enormous difficulty and a long effort and many insertions of the key. (Hanson 1996)
APUL4	Apul. Met. 3.5	Video quosdam saevissimos latrones aditum temptantes et domus IANUAS CARDINIBUS obtortis evellere gestientes, CLAUSTRISQUE omnibus, quae accuratissime affixa fuerant, violenter evulsis, secum iam de inhabitantium exitio deliberantes.	I saw some extremely fierce robbers trying to force an entrance and attempting to wrench off the hinges and rip the doors from the house. All the bolts, which had been very carefully fastened in place, had been violently torn loose and the men were now plotting among themselves to destroy the people inside. (Hanson 1996)
APUL5	Apul. Met. 4.18	Nec setius Thrasyleon examussum capto noctis latrociniali momento proreperit cavea, statimque custodes, qui propter sopiti quiescebant, omnes ad unum, mox etiam ianitorem ipsum gladio conficit; CLAVIQUE subtracta FORES IANUAE repandit, nobisque prompte convolantibus et domus alveo receptis	Thrasyleon with equal precision picked the robber’s moment of the night, crawled out of his cage, immediately used a sword to do away with the guards, who lay asleep nearby, to the last man, and then killed the doorkeeper, from whom he lifted the key and opened the doors of the gate. We promptly rushed in and were received into the interior of the house. (Hanson 1996)

APUL6	Apul. <i>Met.</i> 7.1	Plusculisque ibidem diebus demoratus, falsis amoribus ancillae Milonis animum irrepens, IANUAE CLAUSTRA sedulo exploraverat et ipsa membra in quis omne patrimonium condi solebat curiose perspexerat.	While staying there for a few days, having wormed his way into the affections of Milo's maid with false protestations of love, he had thoroughly investigated the locks on the doors and carefully explored that very part of the house in which all the family wealth was stored. (Hanson 1989)
APUL7	Apul. <i>Met.</i> 9.5	Iamque clausis et obseratis FORIBUS , uxoris laudata continentia IANUAM pulsat, sibilo etiam praesentiam suam denuntiante.	When he found the doors closed and bolted, he mentally commended his wife's virtue and knocked at the door, simultaneously announcing his presence with a whistle. (Hanson 1989)
APUL8	Apul. <i>Met.</i> 9.20	Et contra omnium opinionem captata noctis opportunitate improvisus maritus assistit suae domus IANUAM . Iam pulsat, iam clamat, iam saxo FORES verberat, et ipsa tarditate magis magisque suspectus dira comminatur Myrmeci supplicia. At ille repentino malo perturbatus et misera trepidatione ad inopiam consilii deductus, quod solum poterat, nocturnas tenebras sibi causabatur obsistere quin CLAVEM curiose absconditam reperiret. Interdum Philesiterus cognito strepitu raptim tunicam iniectus, sed plane prae turbatione pedibus intectis procurrit cubiculo. Tunc Myrmex tandem CLAVE PESSULIS subiecta repandit FORES et recipit etiam tunc fidem deum boantem dominum, eoque propere cubiculum petente, clandestino transcurso dimittit Philesitherum. Quo iam pro LIMINE liberato, securus sui clausa domo rursum se reddidit quieti.	Contrary to everyone's expectations her husband appeared at the door of his house, taking advantage of the night for a surprise visit. First he knocked, then he shouted, then he beat at the door with a stone, and as he became more and more suspicious because of the delay he began to threaten Myrmex with dreadful punishments. The latter, dismayed by the sudden disaster and reduced by pitiable terror to a state of witlessness, gave the only excuse he could think of, saying that he had carefully hidden the key and was having trouble finding it in the dark. Meantime Philesitherus heard the uproar, hurriedly threw on his tunic, and ran out of the bedroom; but in the confusion he quite forgot to put on his shoes. Then Myrmex finally inserted the key under the bolt, opened the door, and admitted his master, who was still bellowing oaths to the gods. As Barbarus hurried to the bedroom, Myrmex let Philesitherus out unnoticed, and once he was free on the other side of the threshold, Myrmex,

			relieved at his own safety, locked up the house and went back to bed. (Hanson 1989)
APUL9	Apul. <i>De Mundo</i> . 26	LIMINA vero alia prae aliis erant; interiores FORES exteriores IANUAE muniebant PORTAQUE ferratae et muri adamantina firmitate. Ante FORES viri fortes stipatoresque regalium laterum tutela pervigili custodiam per vices sortium sustinebant.	Indeed the doors were ones in front of others; The external doors the iron gates and the strong and adamantine walls guarded the internal doors. In front of the doors strong men and personal bodyguards of the kings alternated in guarding and keeping their safety. (by author)
APUL10	Apul. <i>Met.</i> 1.16	Et cum dicto restim qua erat intextus aggredior expedire, ac tigillo, quod FENESTRAE subditum altrinsecus prominebat, iniecta atque obdita parte funiculi et altera firmiter in nodum coacta, ascenso grabatulo ad exitium sublimatus et immisso capite laqueum induo. Sed dum pede altero fulcimentum quo sustinebar repello, ut ponderis deductu restis ad ingluviem astricta spiritus officia discluderet, repente putris alioquin et vetus funis dirumpitur, atque ego de alto recidens Socratem—nam iuxta me iacebat—superruo cumque eo in terram devolvor.	With these words I set to work unravelling the rope which was laced into the cot-frame. Then I tossed one end of the rope over a little beam which projected into the room underneath the window and fastened it. I tied the other end securely in a noose, climbed up on to the cot, raised myself high enough for the death-drop, and fitted my head through the noose. With one foot I pushed away the support which was holding me up, so that the rope would be squeezed tight against my throat by the pull of my weight and shut off the function of breathing. Then suddenly the rope, being rotten and old, broke and I fell. I crashed down on top of Socrates, who was lying next to me, and tumbled with him on to the ground. (Hanson 1996)
APUL11	Apul. <i>Met.</i> 1.21	“Videsne” inquit “extremas FENESTRAS , quae FORIS urbem prospiciunt, et altrinsecus FORES proximum respicientes angiportum?”	Do you see those windows at the end there, looking out on the city, and the door on the other side with a back view of the alley nearby? (Hanson 1996)

APUL12	Apul. <i>Met.</i> 4.12	<p>Qui, cum dormientis anus perfracto tuguriolo conscendisset cubiculum superius iamque protinus obliis faucibus interstinguere eam debuisset, prius maluit rerum singula per latiore FENESTRAM forinsecus, nobis scilicet rapienda, dispergere. Cumque iam cuncta rerum naviter emolitus nec toro quidem aniculae quiescentis parcere vellet, eaque lectulo suo devoluta vestem stragulam subductam scilicet iactare similiter destinaret, genibus eius profusa sic nequissima illa deprecatur: ‘Quid, oro, fili, paupertinas pannosasque rescultas miserimae anus donas vicinis divitibus, quorum haec FENESTRA domum prospicit?’ Quo sermone callido deceptus astu et vera quae dicta sunt credens Alcimus, verens scilicet ne et ea quae prius miserat quaeque postea missurus foret, non sociis suis, sed in alienos lares iam certus erroris abiceret, suspendit se FENESTRA sagaciter perspecturus omnia, praesertim domus attiguae, quam dixerat illa, fortunas arbitraturus. Quod eum strenue quidem et satis improvide conantem senile illud facinus, quamquam invalido, repentino tamen et inopinato pulsu nutantem ac pendulum et in prospectu alioquin attonitum praeceps inegit.</p>	<p>He had broken into the cottage of an old woman who was asleep, and had gone to the bedroom upstairs. Although he should have squeezed her throat and strangled her to death at once, he chose first to toss her possessions out through a fairly wide window, item by item—for us to pick up, of course. He had already diligently heaved out everything else, but he was unwilling to pass up even the bed on which the poor old lady was sleeping; so he rolled her off the cot and pulled out the bedclothes, evidently planning to throw them out the window too. But the wicked woman grovelled at his knees and pleaded with him. ‘Please, my son,’ she said, ‘why are you giving a miserable old lady’s poor shabby junk to her rich neighbours, whose house is outside that window?’ ‘That clever speech cunningly deceived Alcimus, who believed that she was telling the truth. He was doubtless afraid that what he had already thrown out and what he was going to throw out later would be a gift to someone else’s household and not his comrades, since he was now convinced of his mistake. Therefore he leaned out of the window in order to take a careful survey of the situation, and especially to estimate the fortunes of that house next door which she had mentioned. As he was making this energetic and not very prudent attempt, that old sinner gave him a shove; although it was weak, it caught him suddenly and unexpectedly, while he hung balanced there and was preoccupied with his spying. (Hanson 1996)</p>
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APUL13	Apul. <i>Apol.</i> 53	Libertus eccille, qui CLAVIS eius loci in hodiernum habet et a vobis stat, numquam se ait inspexisse, quanquam ipse aperiret utpote promus librorum,	The freedman there, who keeps the keys of that place to this day and is in court on your behalf, says he never looked into it, though as the custodian of the books stored there he personally opened and locked it almost daily (Jones 2017)
APUL14	Apul. <i>Met.</i> 2.23	“Vix finieram et ilico me perducit ad domum quampiam, cuius ipsis FORIBUS obsaeptis per quandam brevem POSTICULAM intro vocat me et, conclave quoddam reserans obseratis LUMINIBUS umbrosum, demonstrat matronam flebilem fusca veste contactam.	“I had scarcely finished talking when he led me quickly off to a house whose entrance was bolted shut. He invited me in through a tiny back door, and when we had entered a darkened room with tightly barred windows, he pointed out a weeping woman wrapped in a black robe. (Hanson 1996)
APUL15	Apul. <i>Met.</i> 3.5	Ante ipsas FORES hospitii—ad bonum autem Milonem civem vestrum devertio—video quosdam saevissimos latrones aditum temptantes et domus IANUAS CARDINIBUS obtortis evellere gestientes, CLAUSTRISQUE omnibus, quae accuratissime affixa fuerant, violenter evulsis, secum iam de inhabitantium exitio deliberantes.	Right in front of my host’s house—I am staying with your good fellow-citizen Milo—I saw some extremely fierce robbers trying to force an entrance and attempting to wrench off the hinges and rip the doors from the house. All the bolts, which had been very carefully fastened in place, had been violently torn loose and the men were now plotting among themselves to destroy the people inside. (Hanson 1996)
APUL16	Apul. <i>Met.</i> 3.15	Sic illa laetitia recreata “Patere,” inquit “oro, prius FORES cubiculi diligenter occludam, ne sermonis elapsi profana petulantia committam grande flagitium.” Et cum dicto PESSULIS iniectis et uncino firmiter immisso,	Her cheerfulness revived. “Please,” she said, “first let me carefully lock the doors to the room, lest with the wanton profanity of an indiscreet tongue I perpetrate a monstrous crime.” She immediately shoved in the bolts and firmly inserted the hook. (Hanson 1996)
APUL17	Apul. <i>Met.</i> 4.10	“Nec mora cum noctis initio FORIBUS eius praestolamur, quas neque sublevare neque dimovere ac ne perfringere quidem nobis videbatur, ne VALVARUM sonus cunctam viciniam nostro	“We lost no time, and by nightfall we were ready at his front doors. We decided not to remove or force them apart or break them down, for fear that the noise would arouse the whole neighbourhood and ruin us. And so

		suscitaret exitio. Tunc itaque sublimis ille vexillarius noster Lamachus spectatae virtutis suae fiducia, qua CLAVIS immittendae foramen patebat sensim immissa manu, CLAUSTRUM evellere gestiebat. Sed dudum scilicet omnium bipedum nequissimus Chryseros vigilans et singula rerum sentiens, lenem gradum et obnixum silentium tolerans paulatim arripit, grandique CLAVO manum ducis nostri repente nisu fortissimo ad OSTII tabulam offigit.	our noble standard-bearer Lamachus, with all the confidence of his tried valour, gradually slipped his hand through the hole for inserting the key and attempted to dislodge the bolt. But that vilest of two-legged creatures, Chryseros, must have been keeping watch for a long time and observing everything that happened. Stepping softly and keeping absolute silence, he slowly crept up and suddenly with a mighty blow nailed our leader's hand to the panel of the door with a large spike. (Hanson 1996)
APUL18	Apul. Met. 9.2	Tunc clausis obseratisque super me FORIBUS obsidebant locum, quoad sine ullo congressionis suae periculo pestilentiae letalis pervicaci rabie possessus ac peresus absumerer.	Then they locked and bolted the doors behind me and laid siege to the place, to wait without any danger of contact for me to be possessed and consumed by the unrelenting rabidity of this lethal plague and die. (Hanson 1989)
APUL19	Apul. Met. 9.30	Atque ut illis iterum et saepicule vocaliter clamantibus nullus respondit dominus, am FOREM pulsare validius et, quod diligentissime fuerat oppessulata, maius peiusque aliquid opinantes, nisu valido reducto vel diffracto CARDINE , tandem patefaciunt aditum.	After they had shouted several times at the top of their voice without any response from the master, they began to pound violently on the door. When they found that it was thoroughly bolted, suspecting that something was seriously amiss, they dislodged or broke the hinges with a powerful heave and finally forced their way in. (Hanson 1989)
APUL20	Apul. Met. 3.28	Tunc horreum quoddam satis validis CLAUSTRIS obsaeptum obseratumque, quod mediis aedibus constitutum gazis Milonis fuerat refertum,	A storeroom in the middle of the house, closed and locked with very heavy bolts, had been stuffed full of Milo's treasures; (Hanson 1996)
APUL21	Apul. Met. 2.30	quamquam FORIBUS cubiculi diligenter oclusis, per quoddam foramen prosectis naso prius ac mox auribus vicariam pro me lanienam suscitavit	Although the doors to the chamber had been carefully bolted, there was a hole through which he had first his

			nose and then his ears sliced off; he brought on himself the butchery intended for me. (Hanson 1996)
APUL22	Apul. <i>Met.</i> 8.10	“‘Sed heus tu’ inquit Charite ‘quam probe veste contactus omnique comite viduatus prima vigilia tacitus FORES meas accedas, unoque sibilo contentus nutricem istam meam opperiare, quae CLAUSTRIS adhaerens excubabit adventui tuo. Nec setius patefactis aedibus acceptum te nullo lumine conscio ad meum perducet cubiculum.’	“‘But be sure now,’ urged Charite, ‘that you come well covered by your cloak, and alone without a single companion. At the first watch come to my door in silence, give just one whistle, and wait for my nurse. She will be close by the locked door watching for your arrival, and as soon as she lets you in she will bring you to my bedroom, with no lamp to give us away.’ (Hanson 1989)
AUL. GELL.1	Aul. Gell. <i>Attic.</i> 12.10	Laevius quoque, ut opinor in Protesilaodamia, “ CLAUSTRITUM ” dixit qui CLAUSTRIS IANUAE praeesset, eadem scilicet figura qua “aeditumum” dici videbat qui aedibus praeest.	Laevius too, in the Protesilaodamia I think, used claustritumum of one who had charge of the fastenings of a door, evidently using the same formation by which he saw that aeditumus, or “one who guards the temples,” is made. (Rolfe 1927a)
AUL. GELL.2	Aul. Gel. <i>Attic.</i> 16.5	“Vestibulum” quid significet; deque eius vocabuli rationibus. Pleraque sunt vocabula quibus vulgo utimur, neque tamen liquido scimus quid ea proprie atque vere significant; sed incompertam et vulgariam traditionem rei non exploratae secuti, videmur magis dicere quod volumus, quam dicimus; sicuti est “vestibulum,” verbum in sermonibus celebre atque obvium, non omnibus tamen qui illo facile utuntur satis spectatum. Animadverti enim quosdam haut- quaquam indoctos viros opinari “vestibulum” esse partem domus primorem, quam vulgus “atrium” vocat. C. Aelius Gallus, in libro De Significatione Verborum	The meaning of vestibulum and the various derivations proposed for the word. There are numerous words which we use commonly, without however clearly knowing what their proper and exact meaning is; but following an uncertain and vulgar tradition without investigating the matter, we seem to say what we mean rather than say it; an example is vestibulum or “vestibule,” a word frequently met in conversation, yet not wholly clear to all who readily make use of it. For I have observed that some men who are by no means without learning think that the vestibule is the front part of the house, which is commonly known as the atrium. Gaius Aelius Gallus, in the second book of

		<p>Quae ad Ius Civile Pertinent secundo, “vestibulum” esse dicit non in ipsis aedibus neque partem aedium, sed locum ante IANUAM domus vacuum, per quem a via aditus accessusque ad aedis est, cum dextra sinistraque IANUAM tecta saepiunt viae iuncta atque ipsa IANUA procul a via est, area vacanti inter-sita. Quae porro huic vocabulo ratio sit, quaeri multum solet; sed quae scripta legi, ea ferme omnia inconcinna atque absurda visa sunt. Quod Sulpicium autem Apollinarem meminisse dicere, virum eleganti scientia ornatum, huiusmodi est: “‘Ve’ particula, sicuti quaedam alia, tum intentionem significat, tum minutionem. Nam ‘vetus’ et ‘vehemens,’ alterum ab aetatis magnitudine compositum elisumque est, alterum a mentis vi atque impetu dicitur. ‘Vescum’ autem, quod ex ‘ve’ particula et ‘esca’ copulatum est, utriusque diversae significationis vim capit. Aliter enim Lucretius ‘vescum’ salem dicit ex edendi intentione, aliter Lucilius ‘vescum’ appellatum edendi fastidio. Qui domos igitur amplas antiquitus faciebant, locum ante IANUAM vacuum relinquebant, qui inter FORES domus et viam medius esset. In eo loco, qui dominum eius domus salutatum venerant, priusquam admitterentur, consistebant et neque in via stabant, neque intra aedis erant. Ab illa ergo grandis loci consistione et quasi quadam stabulatione ‘vestibula’ appellata sunt spatia, sicuti diximus, grandia ante FORES aedium</p>	<p>his work On the Meaning of Words relating to the Civil Law, says that the vestibule is not in the house itself, nor is it a part of the house, but is an open place before the door of the house, through which there is approach and access to the house from the street, while on the right and left the door is hemmed in by buildings extended to the street and the door itself is at a distance from the street, separated from it by this vacant space. Furthermore, it is often inquired what the derivation of this word is; but nearly everything that I have read on the subject has seemed awkward and absurd. But what I recall hearing from Sulpicius Apollinaris, a man of choice learning, is as follows: “The particle ve, like some others, is now intensive and now the reverse; for of vetus and vehemens, the former is made by intensifying the idea of age, with elision, and the latter from the power and force of the mind. But vescus, which is formed from the particle ve and esca, assumes the force of both opposite meanings. For Lucretius uses vescum salem, or ‘devouring salt,’ in one sense, indicating a strong propensity to eat, Lucilius in the other sense, of fastidiousness in eating. Those then in early times who made spacious houses left a vacant place before the entrance, midway between the door of the house and the street. There those who had come to pay their respects to the master of the house took their places before they were admitted, standing neither in the street nor within the house. Therefore from that</p>
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		relicta, in quibus starent qui venissent, priusquam in domum intrmitterentur. Meminisse autem debemus id vocabulum non semper a veteribus scriptoribus proprie, sed per quasdam translationes esse dictum, quae tamen ita sunt factae, ut ab ista de qua diximus proprietate non longe desciverint, sicut illud in sexto Vergilii: Vestibulum ante ipsum primisque in FAUCIBUS Orci Luctus et ultrices posuere cubilia Curae: non enim ‘vestibulum’ priorem partem domus infernae esse dicit, quod obrepere potest tamquam si ita dicatur, sed loca duo demonstrat extra Orci FORES , ‘vestibulum’ et ‘ FAUCES ,’ ex quibus ‘vestibulum’ appellat ante ipsam quasi domum et ante ipsa Orci penetralia, ‘ FAUCES ’ autem vocat iter angustum, per quod ad vestibulum adiretur.”	standing in a large space, and as it were from a kind of ‘standing place,’ the name vestibule was given to the great places left, as I have said, before the doors of houses, in which those who had come to call stood, before they were admitted to the house. But we shall have to bear in mind that this word was not always used literally by the early writers, but in various figurative senses, which however are so formed as not to differ widely from that proper meaning which we have mentioned, as for example in the sixth book of Vergil: “Before the vestibule, e’en in Hell’s very jaws, Avenging Cares and Grief have made their beds”. For he does not call the front part of the infernal dwelling the ‘vestibule,’ although one might be misled into thinking it so called, but he designates two places outside the doors of Orcus, the ‘vestibule’ and the fauces, of which ‘vestibule’ is applied to the part as it were before the house itself and before the private rooms of Orcus, while fauces designates the narrow passage through which the vestibule was approached.” (Rolfe 1927b)
AUSON1	Auson. <i>Epigram.</i> 45.9-10	Ceris inurens IANUARUM LIMINA et atriorum pegmata.	or paints in encaustic on his threshold and on the ceiling of his halls (Evelyn-White 1921)
CATO1	Cato, <i>De Agri Cult.</i> 14	Villam aedificandam si locabis novam ab solo, faber haec faciat oportet. Parietes omnes, uti iussitur, calce et caementis, pilas ex lapide angulari, tigna omnia, quae opus sunt, LIMINA , POSTES , iugumenta, asseres, fulmentas, praeseepis bubus	If you are contracting for the building of a new steading from the ground up, the contractor should be responsible for the following:—All walls as specified, of quarry-stone set in mortar, pillars of solid masonry, all necessary beams, sills, uprights, lintels, door-

		<p>hibernas aestivas faliscas, equile, cellas familiae, carnaria III, orbem, ahenea II, haras X, focum, IANUAM maximam et alteram quam volet dominus, FENESTRAS, CLATROS in FENESTRAS maioris bipedalis X, LUMINARIA VI, scamna III, sellas V, telas togalis duas, paullulam pilam ubi triticum pinsat I, fulloniam I, ANTEPAGMENTA, vasa torcula II. Hae rei materiem et quae opus sunt dominus praebebit et ad opus dabit, serram I, lineam I (materiem dumtaxat succidet, dolabit, secabit facietque conductor), lapidem, calcem, harenam, aquam, paleas, terram unde lutum fiat. Si de caelo villa tacta siet, de ea re verba uti fiant. Huic operi pretium ab domino bono, qui bene praebeat quae opus sunt et nummos fide bona solvat, integulas singulas II S. Tectum sic numerabitur: tegula integra quae erit, quae non erit, unde quarta pars aberit, duae pro una, conliciares quae erunt pro binis putabuntur; vallus quot erunt, in singulas quaternae numerabuntur. Villa lapide calce. Fundamenta supra terram pede, ceteros parietes ex latere, iugumenta et ANTEPAGMENTA quae opus erunt indito. Cetera lex uti villae ex calce caementis. Pretium in tegulas singulas II S. Loco salubri bono domino haec quae supra pretia posita sunt: ex signo manipretium erit. Loco pestilenti, ubi aestate fieri non potest, bono domino pars quarta preti accedat.</p>	<p>framing, supports, winter stables and summer feed racks for cattle, a horse stall, quarters for servants, 3 meat-racks, a round table, 2 copper boilers, 10 coops, a fireplace, 1 main entrance and another at the option of the owner, windows, 10 two-foot lattices for the larger windows, 6 window-shutters, 3 benches, 5 stools, 2 looms, 1 small mortar for crushing wheat, 1 fuller's mortar, trimmings, and 2 presses. The owner will furnish the timber and necessary material for this and deliver it on the ground, and also 1 saw and 1 plumb-line (but the contractor will fell, hew, square, and finish the timber), stone, lime, sand, water, straw, and earth for making mortar. If the steadying should be struck by lightning an expiatory prayer must be offered. The price of this work from an honest owner, who furnishes duly all necessary materials and pays conscientiously, one sesterce per tile. The roof will be reckoned as follows: On the basis of a whole tile, one which is one-fourth broken is counted two for one; all gutter tiles are counted each as two; and all joint-tiles each as four. In a steadying of stone and mortar ground work, carry the foundation one foot above ground, the rest of the walls of brick; add the necessary lintels and trimmings. The rest of the specifications as for the house of rough stone set in mortar. The cost per tile will be one sesterce. The above prices are for a good owner, in a healthful situation. The cost of workmanship will depend upon the count. In an unwholesome situation, where summer work is</p>
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			impossible, the generous owner will add a fourth to the price. (Hooper 1934)
CATUL L.1	Catull. <i>Carm.</i> 61.76-77	CLAUSTRA pandite IANUAE , virgo adest	Throw open the fastenings of the door; the bride is coming (Cornish et al. 1913)
CATUL L.2	Catull. <i>Carm.</i> 67.37-40	Dixerit hic aliquis: ‘qui tu istaec, IANUA , nosti? Cui numquam domini LIMINE abesse licet, nec populum auscultare, sed hic suffixa tigillo tantum operire soles aut aperire domum?’	Here someone will say: “House-door, how do you know this, you who can never leave your master’s threshold, nor hear the townsfolk, but fixed under this lintel have nothing to do but to shut or open the house?” (Cornish et al. 1913)
CATUL L3	Catull. <i>Carm.</i> 32.4-8	Et si iusseris, illud adiuvato, nequis LIMINIS obseret tabellam, neu tibi lubeat FORAS abire. Sed domi maneat paresque nobis novem continuas fututiones.	And if you do bid me, grant me this kindness too, that no one may bar the panel of your threshold, nor you yourself have a fancy to go away, but stay at home and have ready for me nine consecutive copulations. (Cornish et al. 1913)
CELSUS 1	Cels. 3.19	Super haec vero, quo minus corpus insudet, levi veste debet esse contextus, loco non calido, FENESTRIS patentibus, sic ut perflatus quoque aliquis accedat.	In addition to this, moreover, in order that he may sweat less, the patient should be lightly covered and lie in a cool room, with the windows open, so that some breeze reaches him. (Spencer 1935)
CELSUS 2	Cels. 4.14.4	Neque alienum est, dum premit morbus, clausis FENESTRIS aegrum continere: ubi paululum levatus est, ter aut quater die FENESTRIS aliquis apertis parvum aerem recipere.	During the pressure of the disease it is not wrong to keep the patient with the windows shut: when he is somewhat better, some windows should be opened three or four times a day to let in a little air. (Spencer 1935)
CIC1	Cic. <i>Ad Atticum</i> 2.3.2	FENESTRARUM angustias quod reprehendis, scito te Κύρον παιδείαν reprehendere. Nam cum ego idem istuc dicerem, Cyrus aiebat	You find fault with the narrowness of my windows. Let me tell you that you are censuring the Education of Cyrus. When I said precisely the same thing, Cyrus

		virid<ar>iorum διαφάσεις latis LUMINIBUS non tam esse suavis. Etenim ἔστω ὅψις μὲν ἡ Α, τὸ δὲ ὁρώμενον <τὸ> ΒΓ, ἀκτῖνες δὲ †ΑΙΤΑ† —vides enim cetera. Nam si κατ' εἰδώλων ἐμπτώσεις videremus, valde laborarent εἰδῶλα in angustiis; nunc fit lepide illa ἔκχυσις radiorum. Cetera si reprehenderis, non feres tacitum, nisi si quid erit eius modi quod sine sumptu corrigi possit.	told me that views of greenery through wide apertures are not so agreeable. For let vision be A, the object perceived BC, the rays, etc. (?)—you see the rest. Of course, if sight were due to the incidence of images, the images would have a hard time of it in the narrow spaces, but as things are the emission of rays operates very nicely. If you find fault with the other features, I'll have an answer for you, unless it's something that can be put right without expense. (Shackleton Bailey 1999)
CIC2	Cic. <i>De Nat. Deo</i> 2.27	Cumque in omnibus rebus vim haberent maxumam prima et extrema, principem in sacrificando Ianum esse voluerunt, quod ab eundo nomen est ductum, ex quo transitiones perviae IANI FORESQUE in LIMINIBUS profanarum aedium IANUAE nominantur.	Also, as the beginning and the end are the most important parts of all affairs, they held that Janus is the leader in a sacrifice, the name being derived from ire ('to go'), hence the names jani for archways and januae for the front doors of secular buildings. (Rackham 1963)
CIC3	Cic. <i>De Domo Sua</i> 115	A Q. Seio contendit ut sibi domum venderet: cum ille id negaret, primo se LUMINIBUS eius esse obstructurum minabatur. Adfirmabat Postumus se vivo illam domum istius numquam futuram.	When Seius refused to do so, he first threatened that he would obstruct his lights (windows); but Postumus still swore that his house would never belong to Clodius while he himself was yet alive. (Watts 1923)
COLUM 1	Colum. <i>Res. Rustica</i> 8.6.3	Optime solutis servis cellae meridiem aequinoctialem spectantes fient; vinctis quam saluberrimum subterraneum ergastulum plurimis, sitque id angustis inlustratum FENESTRIS atque a terra sic editis, ne manu contingi possint.	It will be best that cubicles for unfettered slaves be built to admit the midday sun at the equinox; for those who are in chains there should be an underground prison, as wholesome as possible, receiving light through a number of narrow windows built so high from the ground that they cannot be reached with the hand. (Hooper 1934)

COLUM 2	Colum. <i>Res Rustica</i> 8.8.1	Quoniam vel summis turribus, vel editissimis aedificiis assignatas sedes frequentant patentibus FENESTRIS , per quas ad requirendos cibos evolitant.	For they frequent the haunts assigned to them on the tops of towers or on very lofty buildings with ever-open windows through which they fly forth to seek their food. (Hooper 1934)
COLUM 3	Colum. <i>Res Rustica</i> 8.8.4	maxime circa FENESTRAM : et ea sit ita posita, ut maiore parte hiberni diei solem admittat,	particularly round the window, which should be so placed as to admit the sun for the greater part of a winter's day sempre torre columbaria (Hooper 1934)
COLUM 4	Colum <i>Res Rustica</i> 9.15.10	Omnis deinde copia favorum conferenda est in eum locum, in quo mel conficere voles, linendaque sunt diligenter foramina parietum et FENESTRARUM .	Next the whole store of honey-combs must be collected in the place where you intend to make the honey, and the holes in the walls and windows must be carefully daubed over (Hooper 1934)
COLUM 5	Colum. <i>De Agri Cult.</i> 8.3.4	Utraque tabulata gallinis servire debent, et ea parvis ab oriente singulis illuminari FENESTELLIS , quae et ipsae matutinum exitum praebeant avibus ad cohortem, nec minus vespertinum introitum. Sed curandum erit, ut semper noctibus claudantur, quo tutius aves maneant. Infra tabulata maiores FENESTELLAE aperiantur, et eae CLATRIS muniantur, ne possint noxia irrepere animalia:	Both lofts ought to be used to accommodate the hens and should each be lighted by a small window on the east side, which may also provide the birds with a means of exit in the morning into the poultry-yard and a means of entrance in the evening; but care must be taken that they are always kept closed at night that the fowls may remain in greater safety. Below the lofts larger windows should be opened up and secured with lattice-work, that harmful animals may not be able to creep in, but at the same time so constructed that the interior may be well lighted (Hooper 1934)
DIG1	Dig. 8.2.15	Dig. 8.2.15 Ulpianus 29 ad sab. Inter servitutes LUMINIBUS officiatur et ne prospectui offendatur aliud et aliud observatur: quod in prospectu plus quis habet, ne quid ei officiatur ad gratiorem prospectum et liberum, in LUMINIBUS autem, non officiere ne LUMINA cuiusquam obscuriosa fiant. Quodcumque igitur faciat ad LUMINIS	ULPIAN, Sabinus, book 29: A number of differences are recognized between the servitude preventing one from obstructing a neighbor's light and the servitude preventing one from spoiling his prospect. As regards the latter, the right of the dominant owner is more extensive in that nothing may be done to prevent him having a pleasant and unimpeded view. In the case of

		impedimentum, prohiberi potest, si servitus debeatur, opusque ei novum nuntiari potest, si modo sic faciat, ut LUMINI noceat.	the former, on the other hand, the right is that the servient owner must not do anything to diminish the access of light to the other's property. (Watson 1998a)
DIG2	Dig. 7.1.13.7	Dig. 7.1.13.7 Ulpianus 18 ad sab. Sed si aedium usus fructus legatus sit, nerva filius et LUMINA immittere eum posse ait: sed et colores et picturas et marmora poterit et sigilla et si quid ad domus ornatum. Sed neque diaetas transformare vel coniungere aut separare ei permittetur, vel aditus posticasve vertere, vel refugia aperire, vel atrium mutare, vel viridaria ad alium modum convertere: excolere enim quod invenit potest qualitate aedium non immutata. Item nerva eum, cui aedium usus fructus legatus sit, altius tollere non posse, quamvis LUMINA non obscurantur, quia tectum magis turbatur: quod labeo etiam in proprietatis domino scribit. Idem nerva nec obstruere eum posse.	ULPIAN, Sabinus, book 18.7 If the usufruct of a house is left as a legacy, Nerva the Younger tells us that the usufructuary is allowed to put in windows. He may also paint the walls and add frescoes, marble slabs, statuettes, and anything else designed to improve the appearance of the house. However, he is not permitted to alter the rooms or throw them together or divide them or to reverse the front and back entrances or to open up retreats or to alter the entrance hall or to change the layout of the pleasure gardens. In short, the usufructuary can improve what he finds, so long as he does not change the character of the house. Again, Nerva tells us that a man to whom the usufruct of a house has been left may not raise it in height, even although this does not involve the obstruction of light, because the roof is more likely to be disturbed; and Labeo states that this rule also applies to the bare owner. Nerva adds that the usufructuary may not block up windows. (Watson 1998a)
DIG3	Dig. 7.1.30	Dig. 7.1.30 Paulus 3 ad sab. Si is, qui binas aedes habeat, aliarum usum fructum legaverit, posse heredem Marcellus scribit alteras altius tollendo obscurare LUMINIBUS , quoniam habitari potest etiam obscuratis aedibus. Quod usque adeo temperandum est, ut non in totum aedes	PAUL, Sabinus, book 3: If a man who has two houses leaves the usufruct of one of them by way of legacy, Marcellus tells us that his heir may block out its light by raising the height of the other house, since it is possible to live in a house, even if it has been darkened. This rule must be taken as governed by the following qualification: The house must not be put in

		obscrentur, sed modicum LUMEN , quod habitantibus sufficit, habeant.	total darkness, but must retain a moderate amount of light, such as is sufficient for the needs of the inhabitants. (Watson 1998a)
DIG4	Dig. 7.6.1.4	Dig. 7.6.1.4 Ulpianus 18 ad sab. Sed an et alias utilitates et servitutes ei heres praestare debeat, puta LUMINUM et aquarum, an vero non? Et puto eas solas praestare compellendum, sine quibus omnino uti non potest: sed si cum aliquo incommodo utatur, non esse praestandas.	ULPIAN, Sabinus, book 18: 4. Will the heir also have to provide him with other amenities and servitudes, such as the right to water and to light, or not? My opinion is that he can be compelled to provide only those amenities without which the usufructuary cannot in any way make use of the land; but if he could make use of it, even although not without some inconvenience, such amenities need not be furnished. (Watson 1998a)
DIG5	Dig. 8.2.2	Dig. 8.2.2 Gaius 7 ad ed. provinc. Urbanorum praediorum iura talia sunt: altius tollendi et officiendi LUMINIBUS vicini aut non extollendi: item stillicidium avertendi in tectum vel aream vicini aut non avertendi: item immittendi tigna in parietem vicini et denique proiciendi protegendive ceteraque istis similia.	GAIUS, Provincial Edict, book 7: Urban praedial servitudes are as follows: the right to build higher and obstruct a neighbor's light or the right to prevent such building; the right to discharge eavesdrip on to a neighbor's roof or vacant ground or the right to prevent such discharge; the right to insert beams into a neighbor's wall; and, lastly, the right to have a roof or other structure projecting, as well as other similar right. (Watson 1998a)
DIG6	Dig. 8.2.4	Dig. 8.2.4 Paulus 2 inst. LUMINUM in servitute constituta id adquisitum videtur, ut vicinus LUMINA nostra excipiat: cum autem servitus imponitur, ne LUMINIBUS officiatur, hoc maxime adepti videmur, ne ius sit vicino invitis nobis altius aedificare atque ita minuere LUMINA nostrorum aedificiorum.	PAUL, Institutes, book 2: When a servitude giving a right to light is created, what is held to have been acquired is a right to the effect that a neighbor must respect our light. On the other hand, when a servitude preventing the obstruction of light is imposed, what we are mainly held to have acquired is a right that a neighbor shall not be entitled to raise the height of his

			building so as to decrease the access of light to our property. (Watson 1998a)
DIG7	Dig. 8.2.20.1	Dig. 8.2.20.1 Paulus 15 ad sab. Si domo mea altior area tua esset tuque mihi per aream tuam in domum meam ire agere cessisti nec ex plano aditus ad domum meam per aream tuam esset, vel gradus vel clivos propius IANUAM meam iure facere possum, dum ne quid ultra quam quod necesse esset itineris causa demoliar.	PAUL, Sabinus, book 15.1. Suppose your open ground is on a higher level than my house and that you have granted me a right of access on foot or by carriage across the ground to my house, but that there is no level approach to my house across the ground. If this is the case, I have a right to construct steps or a sloping approach to my door, so long as I do not disturb the ground beyond the extent necessary for the construction of the pathway. (Watson 1998a)
DIG8	Dig. 8.2.10	Dig. 8.2.10 Marcellus 4 Dig. Gaurus Marcello: binas aedes habeo, alteras tibi lego, heres aedes alteras altius tollit et LUMINIBUS tuis officit: quid cum illo agere potes? Et an interesse putes, suas aedes altius tollat an hereditarias? Et de illo quaero, an per alienas aedes accessum heres ad eam rem quae legatur praestare debet, sicut solet quaeri, cum usus fructus loci legatus est, ad quem locum accedi nisi per alienum non potest. Marcellus respondit: qui binas aedes habebat, si alteras legavit, non dubium est, quin heres alias possit altius tollendo obscurare LUMINA legatarum aedium: idem dicendum est, si alteri aedes, alteri aliarum usum fructum legaverit. Non autem semper simile est itineris argumentum, quia sine accessu nullum est fructus legatum, habitare autem potest et aedibus obscuratis. Ceterum usu fructu loci legato etiam	MARCELLUS, Digest, book 4: Gaurus to Marcellus: I have two houses and leave one of them to you as a legacy. My heir raises the height of the other house and obstructs your light. What action, if any, can you take against him? And do you think it relevant whether the house whose height he raised was his own property or the house which came with the inheritance? Further, I should like to know whether the heir is bound to furnish access through another house to the property which was left by legacy. A similar question is often asked when the usufruct of a site is left as a legacy and the site can only be reached by crossing someone else's land. Marcellus replied in the following way. If a man had two houses and left one of them as a legacy, there is no doubt that it is legally permissible for the heir to block the access of light to the house left as a legacy by raising the height of another house. The same must

		<p>accessus dandus est, quia et haustu relicto iter quoque ad hauriendum praestaretur. Sed ita officere LUMINIBUS et obscurare legatas aedes conceditur, ut non penitus LUMEN recludatur, sed tantum relinquatur, quantum sufficit habitantibus in usus diurni moderatione.</p>	<p>be said if a man bequeaths a house to one person and the usufruct of another house to another person. However, a similar conclusion does not always apply to the case of an iter on the grounds that a legacy of a usufruct is worthless without access to the site, whereas one can live in a house, even if the access of light to it is blocked. Indeed, when the usufruct of a site has been left as a legacy, access to the site must also be provided because, if the legacy had been one of a right to draw water, an iter for that purpose would also be given. On the other hand, in the case of obstructing light and thus darkening a house which has been left as a legacy, the following qualification is conceded. The light should not be blocked out entirely, but as much should remain as is sufficient for reasonable daily use of the property by the inhabitants. (Watson 1998a)</p>
DIG9	Dig. 8.2.11	<p>Dig. 8.2.11pr. Ulpianus 1 de off. Cons. Qui LUMINIBUS vicinorum officere aliudve quid facere contra commodum eorum vellet, sciet se formam ac statum antiquorum aedificiorum custodire debere.</p>	<p>ULPIAN, Duties of Consul, book 1: Should a man wish to obstruct his neighbors' light or construct anything else that will prove detrimental to their interests, he should bear in mind that he must keep the form and condition of the original buildings as they were. (Watson 1998a)</p>
DIG10	Dig. 8.2.16	<p>Dig. 8.2.16 Paulus 2 epit. Alf. Dig. LUMEN id est, ut caelum videretur, et interest inter LUMEN et prospectum: nam prospectus etiam ex inferioribus locis est, LUMEN ex inferiore loco esse non potest.</p>	<p>PAUL, Epitome of the Digest of Aljenus, book 2: A right to light means that the sky should be visible. There is this difference between a right to light and a right of prospect. A right of prospect may exist over places on a lower level, but there can be no right to light over such a place. (Watson 1998a)</p>

DIG11	Dig. 8.2.17.pr	Dig. 8.2.17pr. Ulpianus 29 ad sab. Si arborem ponat, ut LUMINI officiat, aequè dicendum erit contra impositam servitutem eum facere: nam et arbor efficit, quo minus caeli videri possit. Si tamen id quod ponitur LUMEN quidem nihil impedit, solem autem auferat, si quidem eo loci, quo gratum erat eum non esse, potest dici nihil contra servitutem facere: sin vero heliocamino vel solario, dicendum erit, quia umbram facit in loco, cui sol fuit necessarius, contra servitutem impositam fieri.	ULPIAN, Sabinus, book 29: If the servient owner plants a tree so as to obstruct the dominant owner's light, he must be said, in all fairness, to have acted in contravention of the servitude imposed; even a tree can cause less of the sky to be visible. On the other hand, suppose what was planted does not interfere in any way with the access of light, but only keeps off the sun. If this affects a spot in which it is agreeable to be without the sun, it can be said that the servient owner has done nothing in contravention of the servitude. However, if this affects a sunroom or a sundial, the servient owner must be said to have acted in contravention of the servitude imposed, because he has put in the shade a spot for which sunlight was essential. (Watson 1998a)
DIG12	Dig. 8.2.17.1	Dig. 8.2.17.1 Ulpianus 29 ad sab. Per contrarium si deponat aedificium vel arboris ramos, quo facto locus opacus quondam coepit solis esse plenus, non facit contra servitutem: hanc enim debuit, ne LUMINIBUS officiat, nunc non LUMINIBUS officit, sed plus aequo LUMEN facit.	ULPIAN, Sabinus, book 29. 1. Conversely, if the servient owner removes a building or the branches of a tree with the result that a spot which was formerly in the shade is now fully exposed to the sun, he does not act in contravention of the servitude. He was bound to observe a servitude to the effect that he should not obstruct his neighbor's light; but, in this instance, he has not obstructed his neighbor's light, but afforded him more light than was strictly necessary. (Watson 1998a)
DIG13	Dig., 8.2.17.2	Dig. 8.2.17.2 Ulpianus 29 ad sab. Interdum dici potest eum quoque, qui tollit aedificium vel deprimit, LUMINIBUS officiere: si forte kata	ULPIAN, Sabinus, book 29.2. Yet there are some cases in which it can be said that even a servient owner who pulls down a building or lowers its height does obstruct his neighbor's light, for example, where light

		antanaklasin vel pressura quadam LUMEN in eas aedes devolvatur.	found its way into his neighbor's house by reflection or in some such similar fashion. (Watson 1998a)
DIG14	Dig. 8.2.22	Dig. 8.2.22 Iulianus 2 ex minic. Qui aedificium habet, potest servitutem vicino imponere, ut non solum de his LUMINIBUS , quae in praesentia erunt, sed etiam de his quae postea fuerint, caveat.	JULIAN, From Minicius, book 2: The owner of a building can impose on a neighboring proprietor a servitude requiring him to give an undertaking with reference not only to such lights as exist at present but also to those that may come into existence in the future. (Watson 1998a)
DIG15	Dig. 8.2.23	Dig. 8.2.23pr. Pomponius 33 ad sab. Si servitus imposita fuerit " LUMINA quae nunc sunt, ut ita sint", de futuris LUMINIBUS nihil caveri videtur: quod si ita sit cautum " ne LUMINIBUS officiatur", ambigua est scriptura, utrum ne his LUMINIBUS officiatur quae nunc sint, an etiam his quae postea quoque fuerint: et humanius est verbo generali omne LUMEN significari, sive quod in praesenti sive quod post tempus conventionis contigerit.	POMPONIUS, Sabinus, book 33: If a servitude is created with the words "lights to remain as they are now," the correct interpretation seems to be that there is no provision in respect of future lights. However, if the undertaking is framed in the words "lights are not to be obstructed," this term does not make it clear whether only those lights which exist at present are not to be obstructed or whether future lights are included too. The more liberal interpretation is that as the term is a general one, it includes all lights, whether those presently in existence or those which come into existence after the date of the agreement. (Watson 1998a)
DIG16	Dig. 8.2.31	Dig. 8.2.31 Paulus 48 ad ed. Si testamento damnatus heres, ne officeret vicini LUMINIBUS servitutemque praestaret, deposuit aedificium, concedenda erit legatario utilis actio, qua prohibeatur heres, si postea extollere supra priorem modum aedificium conabitur.	PAUL, Edict, book 48: Suppose an heir, who is obliged by the terms of a will not to obstruct a neighbor's light and to afford a servitude to this effect, pulls down the servient building. The legatee [the neighbor] must be allowed an actio utilis to stop the heir, should he later on attempt to raise the building beyond its former limits. (Watson 1998a)

DIG17	Dig. 8.2.41.1	Dig. 8.2.41.1 Scaevola 1 resp. Lucius titius aperto pariete domus suae, quatenus stillicidii rigor et tignorum protectus competebat, IANUAM in publico aperuit: quaero, cum neque LUMINIBUS publici maevii vicini neque itineri vicini officeret neque stillicidium ne vicini domo cadat, an aliquam actionem publici maevius vicinus ad prohibendum haberet. Respondi secundum ea quae proponerentur nullam habere.	SCAEVOLA, Replies, book 1.1. Lucius Titius made an opening in the wall of his house and opened a doorway onto public ground, in keeping with the limits indicated by the fall of eavesdrip and the projection of beams from his house. As he did not obstruct the light or access of his neighbor, Publius Maevius, or prevent the discharge of eavesdrip from his neighbor's house, does the said Publius Maevius, his neighbor, have any right of action to stop him so doing? I gave it as my opinion that on the facts stated, he had no right of action. (Watson 1998a)
DIG18	Dig. 8.4.16	Dig. 8.4.16 Gaius 2 rer. Cott. Potest etiam in testamento heredem suum quis damnare, ne altius aedes suas tollat, ne LUMINIBUS aedium vicinarum officiat, vel ut patiat eum tignum in parietem immittere, vel stillicidia adversus eum habere, vel ut patiat vicinum per fundum suum vel heredis ire agere aquamve ex eo ducere.	GAIUS, Common Matters or Golden Words, book 2: By the terms of his will, a man can oblige his heir not to raise the height of his house, so as to avoid obstructing the light of a neighboring house, or oblige him to allow his neighbor to insert a beam into his wall or to discharge eavesdrip onto his premises or to permit his neighbor to walk or drive across his land or channel water from it. (Watson 1998a)
DIG19	Dig. 8.5.6	Dig. 8.5.6pr. Ulpianus 17 ad ed. Et si forte qui medius est, quia servitutem non debebat, altius extulerit aedificia sua, ut iam ego non videar LUMINIBUS tuis obstaturus, si aedificavero, frustra intendes ius mihi non esse ita aedificatum habere invito te: sed si intra tempus statutum rursus deposuerit aedificium suum vicinus, renascetur tibi vindicatio.	ULPIAN, Edict, book 17: If it should happen that the man who owns the intervening property, seeing that he is not bound to observe a servitude, raises the height of his house with the result that if I build, I cannot now be held to obstruct your light, a claim on your part to the effect that I have no right to keep my buildings in this condition without your consent would meet with no success. However, if within the prescribed period, your neighbor takes down his building again, your right of action will revive. (Watson 1998a)

DIG20	Dig. 8.5.15	Dig. 8.5.15 Ulpianus 6 opin. Altius aedes suas extollendo, ut LUMINIBUS domus minoris annis viginti quinque vel impuberis, cuius curator vel tutor erat, officiatur, efficit: quamvis hoc quoque nomine actione ipse heredesque teneantur, quia quod alium facientem prohibere ex officio necesse habuit, id ipse committere non debuit, tamen et adversus possidentem easdem aedes danda est impuberi vel minori actio, ut quod non iure factum est tollatur.	ULPIAN, Opinions, book 6: By raising the height of his house, a man caused it to obstruct the light from the house of a minor below the age of twenty-five, or of an impubes, whose curator or tutor he was. Although, in this case, the man in question and his heirs will be liable to an action, because he should not have committed an act which, by virtue of his position, he was required to stop anyone else from doing, still, an action should also be allowed to the impubes or minor against the person in possession of the offending house, to obtain the demolition of what had been unlawfully constructed. (Watson 1998a)
DIG21	Dig. 17.2.52.13	Dig. 17.2.52.13 Ulpianus 31 ad ed. Item mela scribit, si vicini semipedes inter se contulerunt, ut ibi craticium parietem inter se aedificarent ad onera utriusque sustinenda, deinde aedificato pariete alter in eum immitti non patiatur, pro socio agendum. Idemque et si aream in commune emerint, ne LUMINIBUS suis officeretur, et alteri tradita sit nec praestet alteri quod convenit, pro socio actionem esse.	ULPIAN, Edict, book 31: 13. Again, Mela writes that if neighbors have made a space of half a foot for their joint use, with a view to putting up a wicker wall between their houses to carry the weights of both of them, and then, with the wall erected, one of them will not allow anything to be built into it, an action on partnership is available. In the same way, again according to Mela, where they buy a piece of ground for the common use to prevent obstruction of their light and it is made over to one of them and he does not make available to the other what was agreed on, there is an action on partnership. (Watson 1998a)
DIG22	Dig. 39.1.5	Dig. 39.1.5pr. Ulpianus 52 ad ed. De pupillo quaesitum est: et iulianus libro duodecimo digestorum scripsit pupillo non esse operis novi nuntiationis executionem dandam, nisi ad ipsius privatum commodum res pertineat, veluti si	ULPIAN, Edict, book 52: The question of a pupillus arises; Julian, in the twelfth book of his Digest, wrote that the execution of a notice of new work should not be granted to a pupillus unless the issue affects his individual convenience, for example, if the new work

		LUMINIBUS eius officiatur aut prospectui obsit. Non aliter autem pupilli rata habebitur nuntiatio quam intercedente tutore auctore.	in question blocks his light or obstructs his view. A notice served by a pupillus will only be ratified if it was served with the participation and auctoritas of his tutor. (Watson 1998c)
DIG23	Dig. 39.2.25	Dig. 39.2.25 Paulus 78 ad ed. Trebatius ait etiam eum accipere damnum, cuius aedium LUMINIBUS officiatur.	PAUL, Edict, book 78: Trebatius says that someone who has the light to his house cut off also sustains injury. (Watson 1998c)
DIG24	Dig. 39.2.26	Dig. 39.2.26 Ulpianus 81 ad ed. Proculus ait, cum quis iure quid in suo faceret, quamvis promississet damni infecti vicino, non tamen eum teneri ea stipulatione: veluti si iuxta mea aedificia habeas aedificia eaque iure tuo altius tollas, aut si in vicino tuo agro cuniculo vel fossa aquam meam avoces: quamvis enim et hic aquam mihi abducas et illic LUMINIBUS officias, tamen ex ea stipulatione actionem mihi non competere, scilicet quia non debeat videri is damnum facere, qui eo veluti lucro, quo adhuc utebatur, prohibetur, multumque interesse, utrum damnum quis faciat, an lucro, quod adhuc faciebat, uti prohibeatur. Mihi videtur vera esse proculi sententia.	ULPIAN, Edict, book 81: Proculus says that when somebody carries out work legally on his own property, even if he has made an undertaking to his neighbor against anticipated injury, nonetheless, he is not bound by this stipulation; for example, if you have buildings next to buildings of mine and you increase their height in accordance with your rights or if you divert my water supply by means of a canal, open or closed, on a field of yours, even though in the latter case you deprive me of my water and in the former case you block my light, nonetheless, no action is available to me under this stipulation; the grounds for this are that a person who prevents somebody from enjoying an advantage which he has hitherto enjoyed should not be held to be causing injury, there being a great difference between the causing of injury and the prevention of enjoyment of an advantage previously enjoyed. I consider Proculus's view to be correct. (Watson 1998c)

DIG25	Dig. 43.8.2.6	Dig. 43.8.2.6 Ulpianus 68 ad ed. Cum quidam VELUM in maeniano immissum haberet, qui vicini LUMINIBUS officiebat, utile interdictum competit: " ne quid in publico immittas, qua ex re LUMINIBUS gatii seii officias"	ULPIAN, Edict, book 68: 6. When someone has an awning over his balcony which interferes with his neighbor's light, this interdict may validly lie: "Do not bring anything into a public place which obstructs the light of Gaius Seius." (Watson 1998d)
DIG26	Dig. 43.8.2.14	Dig. 43.8.2.14 Ulpianus 68 ad ed. Plane si aedificium hoc effecerit, ut minus LUMINIS insula tua habeat, interdictum hoc competit.	ULPIAN, Edict, book 68:14 14. Plainly, if the building results in your tenements receiving less light, this interdict applies. (Watson 1998d)
DIG27	Dig. 43.24.20	Dig. 43.24.20pr. Paulus 13 ad sab. Vi facit tam is qui prohibitus fecit quam is qui, quo minus prohibeatur, consecutus est periculo puta adversario denunciato aut IANUA puta praecclusa.	PAUL, Sabinus, book 13: Force is used as much by someone who does something when prohibited as by one who has succeeded in avoiding prohibition by, for example, warning his adversary of danger or shutting his door against him. (Watson 1998d)
DIG28	Dig. 43.24.22.2	Dig. 43.24.22.2 Venonius 2 interd. Si ad IANUAM meam tabulas fixeris et ego eas, priusquam tibi denunciarem, refixero, deinde invicem interdicto quod vi aut clam egerimus: nisi remittas mihi, ut absolvar, condemnandum te, quasi rem non restituas, quanti mea intersit, aut certe exceptionem mihi profuturam " si non vi nec clam nec precario feceris".	VENULEIUS, Interdicts, book 2. 2. If you board up my door and I take down the boards before notifying you, and afterward we each bring an action against one another for force or stealth, then unless you desist so as to release me, you are to be condemned for not restoring the thing to the extent of my interest; or else I may certainly derive advantage from the defense "if you did it not by force or stealth or precarium." (Watson 1998d)
DIG29	Dig. 6.1.59	Dig. 6.1.59 Iulianus 6 ex minic. Habitat in aliena aedificia FENESTRAS et OSTIA imposuit, eadem post annum dominus aedificiorum dempsit: quaero, is qui imposuerat possetne ea vindicare. Respondit posse: nam quae alienis aedificiis conexas essent, ea quamdiu iuncta manerent, eorundem aedificiorum	JULIAN, From Minicius, book 6: The occupier placed windows and doors in buildings belonging to someone else, and after a year the owner of the buildings removed them. Question: Can the man who installed them vindicate them? The answer was that he can. For anything affixed to another's buildings are part of those buildings as long as they remain attached, but as soon

		esse, simul atque inde dempta essent, continuo in pristinam causam reverti.	as they are detached, they immediately revert to their former condition. (Watson 1998a)
DIG30	Dig. 8.2.6	Dig. 8.2.6 Gaius 7 ad ed. provinc. Haec autem iura similiter ut rusticorum quoque praediorum certo tempore non utendo pereunt: nisi quod haec dissimilitudo est, quod non omnimodo pereunt non utendo, sed ita, si vicinus simul libertatem usucapiat. veluti si aedes tuae aedibus meis serviant, ne altius tollantur, ne LUMINIBUS mearum aedium officiat, et ego per statutum tempus FENESTRAS meas praefixas habuero vel obstruxero, ita demum ius meum amitto, si tu per hoc tempus aedes tuas altius sublata habueris: alioquin si nihil novi feceris, retineo servitatem. Item si tigni immissi aedes tuae servitutem debent et ego exemero tignum, ita demum amitto ius meum, si tu foramen, unde exemptum est tignum, obturaveris et per constitutum tempus ita habueris: alioquin si nihil novi feceris, integrum ius suum permanet.	GAIUS, Provincial Edict, book 7: As with rustic praedial servitudes, these rights are lost by nonuse over a specific period, except that there is the following difference. They are not lost by nonuse in every case, but are only lost if, at the same time, the servient proprietor acquires freedom from the servitude by lapse of time. Suppose, for example, your house is burdened with a servitude in favor of my house, preventing it from being raised in height, lest it obstruct my light; and suppose further that I keep an obstruction in front of my windows or keep them blocked up for the prescribed period. I lose my right only if you have raised and kept raised the height of your house throughout the same period. On the other hand, if you have made no alterations, I retain the servitude. Again, suppose your house is subject to a servitude allowing a beam to be inserted, and I remove the beam. I only lose my right if you stop up the hole from which the beam was taken, and keep things in this condition for the prescribed period. On the other hand, if you have made no alterations, the servitude remains unimpaired. (Watson 1998a)
DIG31	Dig. 8.2.40	Dig. 8.2.40 Paulus 3 resp. Eos, qui ius LUMINIS immittendi non habuerunt, aperto pariete communi nullo iure FENESTRAS immisisse respondi.	PAUL, Replies, book 3: I gave it as my opinion that those who did not have the right to admit light acted in an unauthorized way when they made an opening in a party wall and inserted windows in it. (Watson 1998a)

DIG32	Dig. 13.7.3	Dig. 13.7.3 Pomponius 18 ad sab. Si quasi recepturus a debitore tuo comminus pecuniam reddidisti ei pignus isque per FENESTRAM id misit excepturo eo, quem de industria ad id posuerit, labeo ait furti te agere cum debitore posse et ad exhibendum: et, si agente te contraria pigneraticia excipiat debitor de pignore sibi reddito, replicabitur de dolo et fraude, per quam nec redditum, sed per fallaciam ablatum id intellegitur.	POMPONIUS, Sabinus, book 18: Suppose you hand a pignus back to a debtor expecting to be given the money at once, but he throws it out of the window to be taken off by someone he has purposely put up to the job. Labeo says you can bring the action on theft against the debtor and also the action for production. And if the debtor opposes your counteraction on pignus with a defense to the effect that the pledge had been given back, you will say under the replication of malice and fraud that the thing was not so much given back as carried off by trickery. (Watson 1998a)
DIG33	Dig. 19.2.13.7	Dig. 19.2.13.7 Ulpianus 32 ad ed. Exercitu veniente migravit conductor, dein de hospitio milites FENESTRAS et cetera sustulerunt. Si domino non denunciavit et migravit, ex locato tenebitur: labeo autem, si resistere potuit et non resistit, teneri ait, quae sententia vera est. sed et si denunciare non potuit, non puto eum teneri.	ULPIAN, Edict, book 32: 7. At the approach of an army a lessee moved out; the soldiers then removed windows and other things from their billet. If he gave no formal notice to the owner when he moved out, he will be liable on the lease. But Labeo says he is liable if he could resist and does not, and his opinion is correct; and likewise, if he could not give formal notice, I do not think him liable. (Watson 1998b)
DIG34	Dig. 19.2.25.2	Dig. 19.2.25.2 Gaius 10 ad ed. provinc. Si vicino aedificante obscurentur LUMINA cenaculi, teneri locatorem inquilino: certe quin liceat colono vel inquilino relinquere conductionem, nulla dubitatio est. de mercedibus quoque si cum eo agatur, repudiationis ratio habenda est. eadem intellegemus, si OSTIA FENESTRASVE nimium corruptas locator non restituat.	GAIUS, Provincial Edict, book 10: 2. If a neighbor builds and the windows of an apartment are darkened, [a jurist held that] the lessor is liable to the urban tenant; there is clearly no doubt that the tenant farmer or urban tenant may leave the leasehold, and similarly, if he is sued for the rent, account should be taken of his counterclaim. I would construe the same result if the lessor does not restore doors or windows that are too broken down (Watson 1998b)

DIG35	Dig. 20.2.9	Dig. 20.2.9 Paulus l.S. de off. Praef. Vig. Est differentia obligatorum propter pensionem et eorum, quae ex conventionem manifestari pignoris nomine tenentur, quod manumittere mancipia obligata pignori non possumus, inhabitantes autem manumittimus, scilicet antequam pensionis nomine percludamur: tunc enim pignoris nomine retenta mancipia non liberabimus: et derisus nerva iuris consultus, qui per FENESTRAM monstraverat servos detentos ob pensionem liberari posse.	PAUL, Duties of Prefect of the Watch, sole book: There is a difference between property hypothecated for rent and property secured by an express agreement. We cannot free slaves subject to an express mortgage, but we can free slaves living on rented premises, until we are foreclosed for the rent. After that we cannot effectively free slaves detained by way of security. The jurist Nerva was mocked for holding that we can free slaves detained for rent by pointing at them through the window. (Watson 1998b)
DIG36	Dig. 46.4.13.2	Dig. 46.4.13.2 Ulpianus 50 ad sab. Illud certum est eum, qui fundum stipulatus usum fructum vel viam accepto facit, in ea esse causa, ut acceptilatio non valeat: qui enim accepto facit, vel totum vel partem eius, quod stipulatus est, debet accepto facere, hae autem partes non sunt, non magis quam si quis domum stipulatus accepto ferat cementa vel FENESTRAS vel parietem vel diaetam.	ULPIAN, Sabinus, book 50 2. It is certain that he who, having stipulated for an estate, gives a formal release in respect of usufruct or right of passage is in such case that the release is not valid; for one who makes a release must do so in respect of the whole or part of what he stipulates for. These [rights], however, are not parts any more than if a man, having stipulated for a house, gave a release in respect of the materials therein or windows or a wall or the living room. (Watson 1998d)
HOR1	Hor. <i>Carm.</i> 1.25.1-6	Parcius iunctas quatiunt FENESTRAS iactibus crebris iuvenes protervi, nec tibi somnos adimunt, amatque IANUA LIMEN , quae prius multum facilis movebat CARDINES ;	More sparingly do the lustful lads rattle your closed shutters with volleys of pebbles, depriving you of rest; and the door that of old would, most obligingly, move its hinges hugs the threshold. (Rudd 2004)
HOR2	Hor. <i>Carm.</i> 3.16.1-4	Inclusam Danaen turris aenea robustaeque FORES et vigilum canum tristes excubiae munierant satis nocturnis ab adulteris,	When Danae was locked up in a tower of bronze, doors of stout oak, and fierce patrols of watchdogs would have protected her well enough from lovers-by-night (Rudd 2004)

HOR3	Hor. <i>Epist.</i> 1.4.30-31	Tu quotus esse velis rescribe et rebus omissis atria servantem POSTICO falle clientem.	Write back, pray, how many you would like us to be; then drop your business, and by the back-door give the slip to the client waiting in your hall. (Rushton- Fairclough 1926)
HOR4	Hor. <i>Carm.</i> 3.16.6-8	Hic, hic ponite lurida funalia et vectis securesque oppositis FORIBUS minacis.	Here, here, put the yellowing tapers, and the crowbars and axes that posed such a threat to stubborn doors. (Rudd 2004)
IUVEN1	Iuven. <i>Sat.</i> 1.3.268-275	Respice nunc alia ac diversa pericula noctis: quod spatium tectis sublimibus unde cerebrum testa ferit, quotiens rimosa et curta FENESTRIS vasa cadant, quanto percussus pondere signent et laedant silicem. Possis ignavus haberi et subiti casus improvidus, ad cenam si intestatus eas: adeo tot fata, quot illa nocte patent vigiles te praetereunte FENESTRAE .	Now consider the various other dangers of the night. What a long way it is from the high roofs for a tile to hit your skull! How often cracked and leaky pots tumble down from the windows! What a smash when they strike the pavement, marking and damaging it! You could be thought careless and unaware of what can suddenly befall if you go out to dinner without having made your will. As you pass by at night, there are precisely as many causes of death as there are open windows watching you. (Morton Braund 2004)
IUVEN2	Iuven. <i>Sat.</i> 2.6.30-32	Ferre potes dominam salvis tot restibus ullam, cum pateant altae caligantesque FENESTRAE , cum tibi vicinum se praebeat Aemilius pons?	Can you put up with any woman as your boss with so many ropes available, when those dizzily high windows are wide open, when the Aemilian bridge offers itself to you so conveniently? (Morton Braund 2004)
IUVEN3	Iuven. <i>Sat.</i> 3.9.103-106	Servi ut taceant, iumenta loquentur et canis et POSTES et marmora. claude FENESTRAS , VELA tegant rimas, iunge OSTIA , tolle lucernam, e medio fac eant omnes, prope nemo recumbat;	Even if his slaves keep quiet, his horses will talk and so will his dog and his doorposts and his marble floors. Close the shutters, put curtains across the chinks, fasten the doors, turn out the light, make everyone leave, don't let anyone sleep close by. (Morton Braund 2004)

IUVEN4	Iuven. <i>Sat.</i> 6.227-228	Ornatas paulo ante FORES , pendentia linquit VELA domus et adhuc virides in LIMINE ramos.	Leaves behind the doorways which had just been decorated, the drapes hanging on the walls and the branches still green over the threshold. (Morton Braund 2004)
IUVEN5	Iuven. <i>Sat.</i> 1.4.21	Quae vehitur cluso latis SPECULARIBUS antro.	Who rides in her closed cavern with its wide windows? (Morton Braund 2004)
LIV1	Livy. <i>Ab Urbe Cond.</i> 1.41.4	Cum clamor impetusque multitudinis vix sustineri posset, ex superiore parte aedium per FENESTRAS in Novam viam versas—habitabat enim rex ad Iovis Statoris—populum Tanaquil adloquitur	When the shouting and pushing of the crowd could hardly be withstood, Tanaquil went up into the upper storey of the house, and through a window looking out upon the Nova Via—for the king lived near the temple of Jupiter the Stayer—addressed the populace. (Foster 1919)
LIV2	Liv. <i>Ab Urbe Cond.</i> 40.7.8	Infamandae rei causa IANUAM obserari iubet, et ex parte superiore aedium versisque in viam FENESTRIS comisatores, tamquam ad caedem suam venientes, aditu IANUAE arcet.	He ordered the door to be bolted in order to make the affair look serious, and from the upper part of the house and the windows that faced the street he kept the revellers, as if they were coming to murder him, from approaching the door. (Sage 1938)
LUCR1	Lucr. <i>De Rer. Nat.</i> 3.359-369	Dicere porro oculos nullam rem cernere posse, sed per eos animum ut FORIBUS spectare reclusis, difficilest, contra cum sensus ducat eorum; sensus enim trahit atque acies detrudit ad ipsas, fulgida praesertim cum cernere saepe nequimus, lumina luminibus quia nobis praepediuntur. Quod FORIBUS non fit; neque enim, qua cernimus ipsi, OSTIA suscipiunt ullum reclusa laborem. Praeterea si pro FORIBUS sunt lumina nostra, iam magis exemptis oculis debere videtur cernere res animus sublatis POSTIBUS ipsis.	Moreover, to say that the eyes can discern nothing, but that the mind looks out through them as through open portals, is difficult, when their own feeling leads us to the opposite conclusion; for it is their feeling that draws us and pushes us on to the very eyeballs; especially since we are often unable to perceive glaring objects because our bright eyes are hindered by the brightness, which never happens with portals; for an open door through which we look out ourselves never receives any annoyance. Besides, if our eyes act as portals, why then take the eyes away, and it is obvious

			that the mind should perceive things all the better with doors, posts and all, removed. (Smith 1924)
LUCR2	Lucr. <i>De Rer. Nat.</i> 4.269 - 278	Nunc age, cur ultra speculum videatur imago percipe: nam certe penitus remmota videtur. Quod genus illa FORIS quae vere transpiciuntur, IANUA cum per se transpectum praebet apertum, multa facitque FORIS ex aedibus ut videantur; is quoque enim duplici geminoque fit aëre visus. Primus enim citra POSTES tum cernitur aër, inde FORES ipsae dextra laevaque secuntur, post extraria lux oculos perterget et aër alter, et illa FORIS quae vere transpiciuntur.	Now listen while I tell why the image is seen beyond the mirror; for certainly it seems to be far withdrawn. It is the same as with those objects which are seen in their reality through the doors outside, when the doorway provides an open view through it and allows us to see from the house many things outside. For this vision also is brought about by two distinct stretches of air; for first in this case is seen the air on this side of the doors, next follows the door itself right and left leaf, afterwards the external light brushes the eyes, and the other air, and those things which are seen in their reality through the doors outside. (Smith 1924)
LUCR3	Lucr. <i>De Rer. Nat.</i> 4.595 - 602	Quod superest, non est mirandum qua ratione, per loca quae nequeunt oculi res cernere apertas, haec loca per voces veniant aurisque lacessant. Conloquium clausis FORIBUS quoque saepe videmus, nimirum quia vox per flexa foramina rerum incolumis transire potest, simulacra renutant; perscinduntur enim, nisi recta foramina tranant, qualia sunt vitri, species qua travolat omnis.	To proceed: there is no need to wonder how pass voices pass and assail the ears through places through which the eyes cannot see plain objects. We often witness a conversation going on behind closed doors, of course because the voice can pass unimpaired through tortuous passages in a substance, while images refuse: for they are split up, unless they have straight passages to swim through, such as those of glass through which every appearance can fly. (Smith 1924)
LUCR4	Lucr. <i>De Rer. Nat.</i> 4.1177 - 1181	at lacrimans exclusus amator LIMINA saepe floribus et sertis operit POSTISQUE superbos unguis amaracino et FORIBUS miser oscula figit; quem si, iam ammissum, venientem offenderit aura una modo, causas abeundi quaerat honestas,	But the lover shut out, weeping, often covers the threshold with flowers and wreaths, anoints the proud doorposts with oil of marjoram, presses his love-sick kisses upon the door; but if he is let in, once he gets

			but one whiff as he comes, he would seek some decent excuse for taking his leave; (Smith 1924)
MART1	Mart. <i>Epigramm.</i> 1.86.1-2	Vicinus meus est manuque tangi de nostris Novius potest FENESTRIS .	Novius is my neighbor and can be touched by hand from my windows. (Shackleton-Bailey 1993a)
MART2	Mart. <i>Epigramm.</i> 8.14	Pallida ne Cilicum timeant pomaria brumam mordeat et tenerum fortior aura nemus, hibernis obiecta Notis SPECULARIA puros admittunt soles et sine faece diem. At mihi cella datur non tota clusa FENESTRA , in qua nec Boreas ipse manere velit. Sic habitare iubet veterem crudelis amicum? Arboris ergo tuae tutior hospes ero.	Lest your orchard from Cilicia lose color in dread of winter and a brisker air bite the tender grove, transparent panes facing the wintry south winds admit clear suns and unadulterated daylight. But I am assigned a cubbyhole shut in by a window that doesn't quite close, in which Boreas himself would not care to pass the night. Cruel fellow, is it thus you tell an old friend to lodge? So I shall be safer as the guest of your trees. (Shackleton-Bailey 1993b)
MART3	Mart. <i>Epigramm.</i> 9.46	Gellius aedificat semper: modo LIMINA ponit, nunc FORIBUS CLAVES aptat emitque seras, nunc has, nunc illas reficit mutatque FENESTRAS : dum tantum aedificet, quidlibet ille facit, oranti nummos ut dicere possit amico unum illud verbum Gellius 'aedifico.'	Gellius is forever building. Now he lays down thresholds, now fits keys to doors and buys bolts, remodels and changes now these windows, now those. Gellius does anything you name, just so long as he's building, so that he can say to a friend who asks for money that one word: "Building." (Shackleton-Bailey 1993b)
MART4	Mart. <i>Epigramm.</i> 11.18.1-2	Donasti, Lupe, rus sub urbe nobis; sed rus est mihi maius in FENESTRA .	Lupus, you have given me a country property close to Rome, but I have a bigger property in my window. (Shackleton-Bailey 1993c)

MART5	Mart. <i>Epigramm.</i> 9.61.1-5	Lingua maritus, moechus ore Nanneius, Summemmianis inquinatio buccis, quem cum FENESTRA vidit a Suburana obscena nudum Leda, fornicem cludit mediumque mavult basiare quam summum,	Husband with his tongue, adulterer with his mouth, Nanneius is dirtier than Summemmian lips. When foul Leda sees him naked from a window in Subura, she closes the brothel, and she prefers to kiss his middle rather than his top. (Shackleton-Bailey 1993b)
MART6	Mart. <i>Epigramm.</i> 10.28.7-8	At tu, sancte pater, tanto pro munere gratus ferrea perpetua CLAUSTRA tuere sera.	But do you, holy father, grateful for such munificence, keep your iron doors fast with bolt never drawn. (Shackleton-Bailey, 1993b)
MART7	Mart. <i>Epigramm.</i> 7.38.5-6	sic te Palatia laudent, excolat et geminas plurima palma FORES :	admire you and the Palace praise you and many a palm deck your twin doors: (Shackleton-Bailey 1993b)
MART8	Mart. <i>Epigramm.</i> 11.45.1-4	Intrasti quotiens inscriptae LIMINA cellae, seu puer arrisit sive puella tibi, contentus non es FORIBUS VELOQUE seraque, secretumque iubes grandius esse tibi:	Whenever you cross the threshold of a labelled cubicle, whether boy or girl has taken your fancy, you are not content with doors and a curtain and a bolt; you demand for yourself a greater measure of secrecy. (Shackleton-Bailey 1993c)
MART9	Mart. <i>Epigramm.</i> 1.34.5-6	At meretrix abigit testem VELOQUE seraque raraque Summemmi fornice rima patet.	A prostitute, on the other hand, drives witnesses away with curtain and bolt and rarely does a chink gape in Summemmius' brothel. (Shackleton-Bailey 1993a)
MART10	Mart. <i>Epigramm.</i> 9.98.8-12	At aestuantem basiant et argentem, et nuptiale basium reservantem. non te cucullis asseret caput tectum, lectica nec te tuta pelle VELOQUE , nec vindicabit sella saepibus clusa:	They kiss you when you're sweltering and when you're shivering and when you're keeping a kiss for your bride. A cowed head won't set you free, nor a litter screened by skin and curtain, nor will a chair shut in by barriers protect you; (Shackleton-Bailey 1993b)
MART11	Mart. <i>Epigramm.</i> 1.70.11-15	Protinus a laeva clari tibi fronte Penates atriaque excelsae sunt adeunda domus. Hanc pete: ne metuas fastus LIMENQUE superbum: nulla magis toto	Right ahead on your left the shining façade of a mansion and the hall of a lofty house await your approach. Seek this house. Have no fear of arrogance and a haughty threshold. The doorway opens wide

		IANUA POSTE patet, nec proprior quam Phoebus amat doctaeque sorores.	from post to post, none wider, and to none does Phoebus and the poetic sisterhood bear closer affection. (Shackleton-Bailey 1993a)
OVID1	Ovid. <i>Ep. ex Ponto</i> 3.3.5-10	Nox erat et BIFORES intrabat luna FENESTRAS , mense fere medio quanta nitere solet. Publica me requies curarum somnus habebat, fusaque erant toto languida membra toro, cum subito pinnis agitatus inhorruit aër, et gemuit parvo mota FENESTRA sono.	'Twas night. The moon was entering the double-shuttered windows with all her accustomed mid-month brightness. Sleep, the common rest from cares, possessed me, my inert limbs stretched about when on a sudden the air was vibrant with the movement of wings and a slight creaking sound arose as the window was moved. (Wheeler 1924)
OVID2	Ovid. <i>Amores</i> 1.5.1-6	Aestus erat, mediamque dies exegerat horam; adposui medio membra levanda toro. Pars adapertha fuit, pars altera clausa FENESTRAE ; quale fere silvae lumen habere solent, qualia sublucent fugiente crepuscula Phoebos, aut ubi nox abiit, nec tamen orta dies.	'Twas sultry, and the day had passed its mid hour; I laid my members to rest them on the middle of my couch. One shutter of my window was open, the other shutter was closed; the light was such as oft in a woodland, or as the faint glow of the twilight when Phoebus just is taking leave, or when night has gone and still the day is not. (Goold 1914)
OVID3	Ovid. <i>Amores</i> 1.6.1-4	Ianitor—indignum!—dura religate catena, difficilem moto CARDINE pande FOREM ! Quod precor, exiguum est—aditu fac IANUA parvo obliquum capiat semiadaperta latus.	Janitor—unworthy fate!—bound with the hard chain, move on its hinge the surly portal, and open it! What I entreat is slight—see that the door stand but half ajar, enough to receive me sidewise through the small approach. (Goold 1914)
OVID4	Ovid. <i>Amores</i> 1.6.7-74.	Adspice—uti videas, inmitia CLAUSTRA relaxa—uda sit ut lacrimis IANUA facta meis! Certe ego, cum posita stares ad verbera veste, ad dominam pro te verba tremante tuli. Ergo quae valuit pro te quoque gratia quondam—heu facinus!—pro me nunc valet illa parum? Redde vicem meritis! Grato licet esse quod optas. Tempora noctis eunt: excute	Look!—and that you may see, unloose the pitiless barriers—how the door has been made wet with my tears! Surely, when you stood stripped and ready for the scourge, and trembling, it was I that went to your mistress in your behalf. So, then, the act of grace which once availed even for you—ah, the outrage!—is the same act now to avail so little for me? Render the

		<p>POSTE seram! Excute! Sic, inquam, longa relevere catena, nec tibi perpetuo serva bibatur aqua! Ferreus orantem nequiquam, ianitor, audis, roboribus duris IANUA fulta riget. Urbibus obsessis clausae munimina PORTAE prosunt; in media pace quid arma times? Quid facies hosti, qui sic excludis amantem? Tempora noctis eunt; excute POSTE seram! Non ego militibus venio comitatus et armis; solus eram, si non saevus adesset Amor. Hunc ego, si cupiam, nusquam dimittere possum; ante vel a membris divider ipse meis. Ergo Amor et modicum circa mea tempora vinum mecum est et madidis lapsa corona comis. Arma quis haec timeat? Quis non eat obvius illis? Tempora noctis eunt; excute POSTE seram! Lentus es: an somnus, qui te male perdat, amantis verba dat in ventos aure repulsa tua? At, memini, primo, cum te celare volebam, pervigil in mediae sidera noctis eras. Forsitan et tecum tua nunc requiescit amica—heu, melior quanto sors tua sorte mea! Dummodo sic, in me durae transite catenae! Tempora noctis eunt; excute POSTE seram! Fallimur, an verso sonuerunt CARDINE POSTES, raucaque concussae signa dedere FORES? Fallimur—inpulsa est animoso IANUA vento. Ei mihi, quam longe spem tulit aura meam! Si satis es raptae, Borea, memor Orithyiae, huc ades et surdas flamine tunde FORIS! Urbe silent tota, vitreoque madentia rore tempora noctis eunt; excute POSTE seram! Aut ego iam ferroque</p>	<p>return I merit! If you show me favour, you may secure what you are after. The hours of the night are going; away with the bar from the door! Away with it! Thus, I say, you may be rid of your long chain, nor have to drink for all time the waters of slavery! With heart of iron you listen as I vainly entreat, O janitor, and the door stands rigid with the unyielding oaken brace. It is towns beleaguered that look for protection to the closing of their gates; you are in the midst of peace, and why fear arms? What will you do to an enemy, who thus exclude a lover? The hours of the night are going; away with the bar from the door! I come with no following of soldiers, and under arms; I were alone, were cruel Love not at my side. Him, even should I wish, I can nowhere dismiss; ere that, I shall be divided from my very self. And so, you see, it is Love, and moderate wine coursing through my temples, and a chaplet falling from my perfume-laden hair, that are my escort. Who would tremble before arms like these? Who would not go to face them? The hours of night are going; away with the bar from the door! You are unyielding; or does sleep—and may it be the ruin of you!—give to the winds the lover's words your ears repulse? Yet at first, I remember, when I wished to escape your eye, you were wakeful up to the midnight stars. It may be that you, too, have a love, who is resting even now at your side—alas, how much better your lot than mine! Could I be only in such case, come hither, hard chains, to me! The hours of the night are</p>
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		<p>ignique paratior ipse, quem face sustineo, tecta superba petam. Nox et Amor vinumque nihil moderabile suadent; illa pudore vacat, Liber Amorque metu. Omnia consumpsi, nec te precibusque minisque movimus, o FORIBUS durior ipse tuis. Non te formosae decuit servare puellae LIMINA, sollicito carcere dignus eras. Iamque pruinosis molitur Lucifer axes, inque suum miseros excitat ales opus. At tu, non laetis detracta corona capillis, dura super tota limina nocte iace! Tu dominae, cum te proiectam mane videbit, temporis absumpti tam male testis eris. Qualiscumque vale sentique abeuntis honorem; lente nec admisso turpis amante, vale! Vos quoque, crudeles rigido cum LIMINE POSTES duraque conservae ligna, valet, FORES!</p>	<p>going; away with the bar from the door! Am I deceived, or did the post sound with the turning of the hinge, and was that the hoarse signal given by a shaken door? I am deceived—it was only the beating of a gusty wind upon the portal. Ah me, how far has that breeze borne away my hope! If thou rememberest well thy stolen Orithyia, Boreas, come hither, and beat down with thy blast these deaf doors! Through all the city there is silence, and, wet with the crystal dew, the hours of the night are passing; away with the bar from the door! Else I myself, better armed, with iron, and with the fire I carry in my torch, will soon assail your haughty dwelling! Night, and Love, and wine are no counsellors of self-restraint; the first knows naught of shame, and Liber and Love know naught of fear. All things have I tried, and have moved you neither by entreaty nor by threat, O harder yourself than your own doors! Not you were the one to be given ward of my beautiful lady-love's threshold; you were fit only to guard a gloomy dungeon. Already rimy Lucifer is setting in motion his axles, and the bird of dawn is rousing wretched mortals to their tasks. But thou, O chaplet torn from my unhappy locks, lie thou there upon the unfeeling threshold the whole night through. Thou, when she sees thee cast down there in the early morn, shalt be a witness to my mistress of the time I passed so wretchedly. And you, despite what you are, farewell, and receive the honour of my' parting word; O unyielding, undisgraced by the admission of the</p>
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			lover, fare you well! You, too, cruel posts with your rigid threshold, and you doors with your unfeeling beams, you fellow-slaves of him who guards you, fare you well! (Goold 1914)
OVID5	Ovid. <i>Amores</i> 1.8.20-22	fors me sermoni testem dedit; illa monebat talia— me duplices occuluere FORES :	Chance made me witness to what she said; she was giving these words of counsel—the double doors concealed me: (Goold 1914)
OVID6	Ovid. <i>Amores</i> 2.1.27-28	carminibus cessere FORES , insertaque POSTI , quamvis robur erat, carmine victa sera est.	Song has made doors give way, and the bolt inserted in the post, although of oak, has been made to yield by song. (Goold 1914)
OVID7	Ovid. <i>Fasti</i> 1.135-140	Omnis habet geminas, hinc atque hinc, IANUA frontes, e quibus haec populum spectat, at illa Larem; utque sedens primi vester prope LIMINA tecti ianitor egressus introitusque videt, sic ego perspicio caelestis ianitor aulae Eoas partes Hesperiasque simul.	this way and that, whereof one faces the people and the other the house-god; and just as your human porter, seated at the threshold of the house-door, sees who goes out and in, so I, the porter of the heavenly court, behold at once both East and West. (Frazer 1931)
OVID8	Ovid. <i>Fasti</i> 3.642-644	Sub verbum querulas impulit aura FORES . Exsilit et velox humili super arva FENESTRA se iacit: audacem fecerat ipse timor.	At the word a blast did slam the creaking door. Up she leaped, and quick she threw herself out of the low window upon the ground: her very fear had made her bold. (Frazer 1931)
OVID9	Ovid. <i>Fasti</i> 6.577-578	Nocte domum parva solita est intrare FENESTRA ; unde FENESTELLAE nomina PORTA tenet.	She was wont to enter his house by a small window (fenestra); hence the gated bears the name of Fenestella (“the Little Window”). (Frazer 1931)
OVID10	Ovid. <i>Fasti</i> 6.165-168	Virgaque Ianalis de spina subditur alba, qua lumen thalamis parva FENESTRA dabat. Post illud nec aves cunas violasse feruntur, et rediit puero, qui fuit ante, color.	A rod of Janus, taken from the white-thorn, was placed where a small window gave light to the chambers. After that, it is said that the birds did not violate the cradle, and the boy recovered his former colour. (Frazer 1931)

OVID11	Ovid. <i>Ars Amat.</i> 2.635-638	I nunc, claude FORES , custos odiose puellae, Et centum duris POSTIBUS obde seras! Quid tuti superest, cum nominis extat adulter, Et credi quod non contigit esse, cupit?	Go now, hateful guardian, bar the lady's door, and add a hundred bolts to the sturdy posts. What remains secure, when the dishonourer of her name abides, and would have what ne'er befell believed? (Mozley 1929)
OVID12	Ovid. <i>Ars Amat.</i> 2.703-704	Conscius, ecce, duos accepit lectus amantes: Ad thalami clausas, Musa, resiste FORES .	Lo! The conscious couch has received two lovers: tarry, O Muse, at the closed door of their chamber. (Mozley 1929)
OVID13	Ovid. <i>Ars Amat.</i> 2. 244-247	Si tibi per tutum planumque negabitur ire, Atque erit opposita IANUA fulta sera, At tu per praecepto tecto delabere aperto: Det quoque furtivas alta FENESTRA vias.	If it is denied you to go by a safe and easy road, and if the door be held by a fastened bolt, yet slip down headlong through an opening in the roof; or let a high window afford a secret path. (The opening in the roof would be the skylight in the roof of the "atrium," usually called the "compluvium.") (Mozley 1929)
OVID14	Ovid. <i>Ars Amat.</i> 2.259-260	Fac plebem, mihi crede, tuam; sit semper in illa Ianitor et thalami qui iacet ante FORE .	Make the humble folk your own; let the gatekeeper ever be one of them, and him who lies before her chamber-door. (Mozley 1929)
OVID15	Ovid. <i>Ars Amat.</i> 3.605-606	Cum melius FORIBUS possis, admitte FENESTRA , Inque tuo vultu signa timentis habe.	Though it were easier by the door, admit him by the window, and show signs of fright upon your face. (Mozley 1929)
OVID16	Ovid. <i>Ars Amat.</i> 3.69-72	Tempus erit, quo tu, quae nunc excludis amantes, Frigida deserta nocte iacebis anus, Nec tua frangetur nocturna IANUA rixa, Sparsa nec invenies LIMINA mane rosa.	That day will come when you, who now shut out your lovers, will lie, a cold and lonely old woman, through the night; nor will your door be broken in a nightly brawl, nor will you find your threshold strewn with roses in the morning. (Mozley 1929)
OVID17	Ovid. <i>Ars Amat.</i> 3.807-808	Nec lucem in thalamos totis admitte FENESTRIS ; Aptius in vestro corpore multa latent.	And let not light into your room by all the windows; it is better that much of your body should be hidden. (Mozley 1929)

OVID18	Ovid. <i>Rem. Amor.</i> 1.31-32	Effice nocturna frangatur IANUA rixa, Et tegat ornatas multa corona FORES :	Cause the door to be broken in the nightly brawl, and the gates to be hid 'neath the decking of many a garland: (Mozley 1929)
OVID19	Ovid. <i>Rem. Amor.</i> 1.411-412	Tunc etiam iubeo totas aperire FENESTRAS , Turpique admisso membra notare die.	Then too I bid you open all the windows, and by the admitted light observe unseemly limbs. (Mozley 1929)
OVID20	Ovid. <i>Met.</i> 5.119-127	Nec sinit hunc inpune ferox cecidisse Lycormas raptaque de dextro robusta repagula POSTI ossibus inlisis mediae cervicis, at ille procubuit terrae mactati more iuveni. Demere temptabat laevi quoque robora POSTIS Cinyphius Pelates; temptanti dextera fixa est cuspidem Marmaridae Corythi lignoque cohaesit; haerenti latus hausit Abas, nec corrui ille, sed retinente manum moriens e POSTE pependit.	Nor did Lycormas, maddened at the sight, suffer him to perish unavenged; but, tearing out a stout bar from the door-post on the right, he broke the murderer's neck with a crashing blow. And Pedasus fell to the earth like a slaughtered bull. Cinyphian Pelates essayed to tear away another bar from the left post, but in the act his right hand was pierced by the spear of Corythus of Marmarida, and pinned to the wood. There fastened, Abas thrust him through the side; nor did he fall, but, dying, hung down from the post to which his hand was nailed. (Miller 1916b)
OVID21	Ovid. <i>Met.</i> 10.594-596	Inque puellari corpus candore ruborem traxerat, haud aliter, quam cum super atria VELUM Candida purpureum simulatas inficit umbras.	And over her fair girlish body a pink flush came, just as when a purple awning, drawn over a marble hall, stains it with borrowed hues. (Miller 1916b)
OVID22	Ovid. <i>Met.</i> 14.751-756	mota tamen 'videamus' ait 'miserabile funus' et patulis iniit tectum sublime FENESTRIS vixque bene inpositum lecto prospexerat Iphigenia: deriguere oculi, calidusque e corpore sanguis inducto pallore fugit, conataque retro ferre pedes haesit,	She said: 'Let us go see this tearful funeral.' And she went into her high dwelling with its wide-open windows. Scarce had she gained a good look at Iphigenia, lying there upon the bier, when her eyes stiffened at the sight and the warm blood fled from her pale body. She tried to step back from the window, but she stuck fast in her place. (Miller 1916b)

OVID23	Ovid. <i>Met.</i> 2.1-7	Regia Solis erat sublimibus alta columnis, clara micante auro flammisque imitante pyropo, cuius ebur nitidum fastigia summa tegebat, argenti BIFORES radiabant lumine FAE . Materiam superabat opus: nam Mulciber illic aequora caelarat medias cingentia terras terrarumque orbem caelumque, quod imminet orbi.	The palace of the Sun stood high on lofty columns, bright with glittering gold and bronze that shone like fire. Gleaming ivory crowned the gables above; the double folding doors were radiant with burnished silver. And the workmanship was more beautiful than the material. For upon the doors Mulciber had carved in relief the waters that enfold the central earth, the circle of the lands and the sky that overhangs the lands. (Miller 1916a)
OVID24	Ovid. <i>Ars Amat.</i> 2.525-528	Forsitan et vultu mendax ancilla superbo Dicit “quid nostras obsidet iste FORES ?” POSTIBUS et durae supplex blandire puellae, Et capiti demptas in FORE pone rosas.	Perhaps some lying, proud-faced maid will say, “Why does this fellow besiege our door?” Supplicate and coax both door and cruel damsel, take the roses from your head and hang them on the doorpost. (Mozley 1929)
OVID25	Ovid. <i>Herod.</i> 12.149-150	(casu studione videndi constitit ad geminae LIMINA prima FORIS)	(by chance, or perhaps eager for the sight, he was standing at the outer threshold of the double door) (Goold 1914)
OVID26	Ovid. <i>Met.</i> 4.486-488	LIMINE constiterat: POSTES tremuisse feruntur Aeolii pallorque FORES infecit acernas solque locum fugit.	She stood upon the doomed threshold. They say the very door-posts of the house of Aeolus shrank away from her; the polished oaken doors grew dim and the sun hid his face. (Miller 1916a)
OVID27	Ovid. <i>Trist.</i> 4.4.77	quae stabat geminas ante cruenta FORES	That stood reeking with blood before the double doors. (Wheeler 1924)
OVID28	Ovid. <i>Met.</i> 1.172	Dextra laevaue deorum atria nobilium VALVIS celebrantur apertis.	On either side the palaces of the gods of higher rank are thronged with guests through folding-doors flung wide. (Miller 1916a)

OVID29	Ovid. <i>Met.</i> 6.21	Sed Cupido iam cicatrice solida revalescens, nec diutinam suae Psyche absentiam tolerans, per altissimam cubiculi quo cohibebatur elapsus FENESTRAM	But Cupid, recovering now that his scar had healed, could no longer endure the long absence of his beloved Psyche, and slipped out of the high window in the bedroom where he was confined. (Miller 1916a)
PERS1	Pers. <i>Satyr.</i> 3.1-4	Nempe haec adsidue. Iam clarum mane FENESTRAS intrat et angustas extendit lumine rimas. Stertimus, indomitum quod despumare Falernum sufficiat, quinta dum linea tangitur umbra.	Suppose this is now routine. Already the bright morning is coming through the shutters, enlarging the narrow cracks with light. We're snoring enough to make the untamed Falernian stop fizzing, while the shadow reaches the fifth line. (Morton Braund 2004)
PETR1	Petr. <i>Satyr.</i> 11, 2	Nec adhuc quidem omnia erant facta, cum Ascyrtos furtim se FORIBUS admovit discussisque fortissime CLAUSTRIS invenit me cum fratre ludentem.	All was not over when Ascyrtos came sneaking up to the door, shook back the bars by force, and found me at play with my brother. (Heseltine and Rouse 1913)
PETR2	Petr. <i>Satyr.</i> 97, 7	Interim Ascyrtos ut pererravit omnes cum viatore cellas, venit ad meam, et hoc quidem plenior spem concepit, quo diligentius oppressulatas invenit FORES . Publicus vero servus inserta commissuris secure CLAUSTRORUM firmitatem laxavit.	Meanwhile Ascyrtos went round all the rooms with a constable, and when he came to mine, his hopes swelled within him at finding the door bolted with especial care. The municipal slave put an axe into the joints, and loosened the bolts from their place. (Heseltine and Rouse 1913)
PETR3	Petr. <i>Satyr.</i> 16, 2	Cum et ipsi ergo pallidi rogaremus, quis esset, "Aperi" inquit; "iam scies." Dumque loquimur, sera sua sponte delapsa cecidit reclusaeque subito FORES admiserunt intransentem.	We turned pale and asked who it was. "Open the door," said a voice, "and you will know." While we were speaking, the bar slipped and fell of its own accord, the door suddenly swung open, and let in our visitor. (Heseltine and Rouse 1913)
PETR4	Petr. <i>Satyr.</i> 92, 2	Obiterque per rimam FORIS SPECULARI diligentissime coepi, num Ascyrtos una venisset.	And began as I spoke to look carefully through a chink in the door to see whether Ascyrtos had come with him. (Heseltine and Rouse, 1913)

PETR5	Petr. <i>Satyr.</i> 94, 8	Confusus hac denuntiatione Eumolpus non quaesiit iracundiae causam, sed continuo LIMEN egressus adduxit repente OSTIUM cellae meque nihil tale expectantem inclusit, exemitque raptim CLAVEM et ad Gitona investigandum cucurrit. Inclusus ego suspendio vitam finire constitui. Et iam semicinctio <lecti> stantis ad parietem spondam vinxeram cervicesque nodo condebam, cum reseratis FORIBUS intrat Eumolpus cum Gitone meque a fatali iam meta revocat ad lucem.	Eumolpus was staggered by this attack, and never asked why I was angry, but went out of the room at once and suddenly banged the door, taking me completely by surprise and shutting me in. He pulled out the key in a moment and ran off to look for Giton. I was locked in. I made up my mind to hang myself and die. I had just tied a belt to the frame of a bed which stood by the wall, and was stowing my neck in the noose, when the door was unlocked, Eumolpus came in with Giton, and called me back to light from the very bourne of death. (Heseltine and Rouse 1913)
PETR6	Petr. <i>Satyr.</i> 28	Sequimur nos admiratione iam saturi et cum Agamemnone ad IANUAM pervenimus, in cuius POSTE libellus erat cum hac inscriptione fixus: “Quisquis servus sine dominico iussu FORAS exierit, accipiet plagas centum.” In aditu autem ipso stabat ostiarius prasinatus, cerasino succinctus cingulo, atque in lance argentea pisum purgabat. Super LIMEN autem cavea pendebat aurea, in qua pica varia intrantes salutabat. Ceterum ego dum omnia stupeo, paene resupinatus crura mea fregi. Ad sinistram enim intrantibus non longe ab ostiarii cella canis ingens, catena vinctus, in pariete erat pictus superque quadrata littera scriptum “Cave canem.”	We followed, lost in wonder, and came with Agamemnon to the door. A notice was fastened on the doorpost: “no slave to go out of doors except by the master’s orders. Penalty, one hundred stripes.” Just at the entrance stood a porter in green clothes, with a cherry-coloured belt, shelling peas in a silver dish. A golden cage hung in the doorway, and a black and white magpie in it greeted visitors. I was gazing at all this, when I nearly fell backwards and broke my leg. For on the left hand as you went in, not far from the porter’s office, a great dog on a chain was painted on the wall, and over him was written in block capitals “beware of the dog.” (Heseltine and Rouse 1913)
PETR7	Petr. <i>Satyr.</i> 96	Videbamus nos omnia per foramen VALVAE , quod paulo ante ansa OSTIOLI rupta laxaverat,	We saw everything through a hole in the folding doors, which had been made by the handle of the door being broken a short time before. (Heseltine and Rouse 1913)

PLAUT1	Plaut. <i>Amph.</i> 1027-1028	MER ita, rogo. Paene effregisti, fatue, FORIBUS CARDINES . An FORES censebas nobis publicitus praeberier?	MER Yes, I am asking. You almost broke the hinges off the doors, you thickhead. Did you think we get doors at public? (De Melo 2011a)
PLAUT2	Plaut. <i>Cas.</i> 132-133	OL concludere in FENESTRAM firmiter, unde auscultare possis quom ego illam ausculer:	OL You'll be fastened firmly in the window frame, so that you can hear it from there when I kiss her. (De Melo 2011b)
PLAUT3	Plaut. <i>Mil. Glor.</i> 376-379	SCE te uideo. Nimis mirum est facinus quo modo haec hinc huc transire potuit; nam certo nec solarium est apud nos neque hortus ullus nec FENESTRA nisi CLATRATA ; nam certe ego te hic intus uidi.	SCE I can. It's really strange how she could cross over from here to here: there's certainly no terrace at our place, nor any garden or window that isn't barred. (to Philocomasium) I've definitely seen you in here. (De Melo 2011c)
PLAUT4	Plaut. <i>Asin.</i> 384-391	LIB quis nostras sic frangit FORES ? Ohe, inquam, si quid audis. MER nemo etiam tetigit. Sanun es? LIB at censebam attigisse propterea huc quia habebas iter. Nolo ego FORES conseruas meas a te uerberarier. Sane ego sum amicus nostris [aedibus]. MER pol hau periculum est CARDINES ne FORIBUS effringantur, si istoc exemplo omnibus qui quaerunt respondebis. LIB ita haec morata est IANUA extemplo ianitorem clamat, procul si quem uidet ire ad se calcitronem	LIB (rushing toward them) Who's breaking our door like this? Stop, I say, if you can hear me. MER No one has even touched it yet. Are you in your right mind? LIB But I thought you'd touched it because you were heading this way. I don't want my fellow slave, the door, to be beaten by you. I am truly a friend of my colleagues. MER There's no danger that the hinges will broken off the door if you answer all callers this way. LIB This is the way with this door: it calls for the porter immediately if it sees some ruffian approaching from a distance (De Melo 2011a)
PLAUT5	Plaut. <i>Curc.</i> 158-160	LEAE placide egredere et sonitum prohibe FORIUM et crepitum CARDINUM , ne quae hic agimus erus percipiat fieri, mea Planesium. Mane, suffundam aquolam.	LEAE Come out quietly and prevent any noise of the door and any creaking of the hinges so that master doesn't hear what we're doing here, my dear Planesium. Wait, I'll pour a little water underneath. (does so) (De Melo 2011b)

PLAUT6	Plaut. <i>Most.</i> 444-445	THEO sed quid hoc? Occlusa IANUA est interdius. Pultabo. Heus, ecquis intust? Aperitin FORES ?	THEO (inspecting the door) But what's this? The door's locked in broad daylight. I'll knock. (does so) Hey there, is anyone inside? Won't you open the door? (De Melo 2011c)
PLAUT7	Plaut. <i>Pers.</i> 758-758a	Ite FORAS : hic uolo ante OSTIUM et IANUAM meos participes bene accipere.	Come out! I want to receive them well here in front of the door and entrance. (De Melo 2011c)
PLAUT8	Plaut. <i>Stich.</i> 308-314	Quid hoc? Occlusam IANUAM uideo. Ibo et pultabo FORES . Aperite atque appropriate, FORES afacite ut pateant, remouete moram; nimis haec res sine cura geritur. Auide quam dudum hic asto et pulto. Somnone operam datis? Experiari afores an cubiti ac pedes plus ualeant. Nimis uellem hae FORES erum fugissent, aea causa ut haberent malum magnum; defessus sum pultando. Hoc postremum est. uae uobis!	What's this? I can see that the door is locked. I'll go and knock at it. (does so very loudly) Open up and hurry up, make sure that the door is wide open, get rid of delay! (to the audience) This business is being done far too carelessly. Look how long I've been standing here and knocking. (into the house Again) Are you diligently occupied in sleep? I'll try whether the door or my elbows and feet are stronger. (hits very hard) I very much wish that this door had fled from its master, so that it would get a great thrashing for it; I'm tired from knocking. This is the last time. (hits the door) Curse you! (De Melo 2013)
PLAUT9	Plaut. <i>Alul.</i> 104	EVC occlude sis FORES ambobus pessulis. iam ego hic ero.	EUC (shouting after her) Mind you lock the door with both bolts. I'll be here in a moment. (De Melo 2011a)
PLAUT 10	Plaut. <i>Capt.</i> 832	ERG aperite hasce ambas FORES prius quam pultando assulatim FORIBUS exitium affero.	ERG Open this door, both leaves, before I bring destruction to it by battering it to splinters. (De Melo 2011a)

PLAUT 11	Plaut. <i>Most.</i> 1041-1046	TRA qui homo timidus erit in rebus dubiis, nauci non erit; atque equidem quid id esse dicam uerbum nauci nescio. Nam erus me postquam rus misit filium ut suom arcesse- rem, abii illac per angiportum ad hortum nostrum clanculum, OSTIUM quod in angiporto est horti, patefecit FORES , eaque eduxi omnem legionem, et maris et feminas.	TRA Someone who is timid in emergencies won't be worth a farthing. And I don't know what I should say the word "farthing" means. After my master sent me to the farm to fetch his son, I secretly went that way through the alley to our garden, I opened the wings of the door to the garden in the alley, and I led our entire forces out, both the males and the females. (De Melo 2011c)
PLAUT 12	Plaut. <i>Pers.</i> 569-573	TOX at enim illi noctu occentabunt OSTIUM , exurent FORES : proin tu tibi iubeas concludi aedis FORIBUS ferreis, ferreas aedis commutes, LIMINA indas ferrea, ferream seram atque anellum; ne sis ferro parseris: ferreas tute tibi impingi iubeas crassas compedis.	TOX Well, they'll serenade your door at night and burn down its panels. So you should have your house closed with an iron door, you should change your house to an iron one, put in an iron lintel and threshold and an iron bar and door ring. Please don't be economical with iron: you should have heavy iron shackles put on yourself. (De Melo 2011c)
PLAUT 13	Plaut. <i>Bacch.</i> 1118-1119	NIC heus Bacchis, iube sis actutum aperiri FORES , nisi mauoltis FORES et POSTIS comminui securibus.	NIC (knocking on Bacchis' door) Hey, Bacchis, have this door opened immediately, will you? Unless you prefer your door and the doorposts to be cut to shreds with axes. (De Melo 2011a)
PLAUT 14	Plaut. <i>Most.</i> 453	THEO sic, quia FORIS ambulatis, natus nemo in aedibus seruat nec qui recludat nec [qui] respondeat. Pultando [pedibus] paene confregi hasce ambas < FORES >.	THEO Well, because you're strolling about outside and no one's keeping watch in the house, neither to open the door nor to answer. I almost broke both halves of the double door with my knocking. (De Melo 2011c)
PLAUT 15	Plaut. <i>Most.</i> 404-405	TRA CLAVEM mi harunc aedium Laconicam iam iube efferri intus: hasce ego aedis ocludam hinc fo- ris.	TRA Have the outdoor key of this house brought out to me this instant; I'll lock this house from here, from the outside. (De Melo 2011c)

PLAUT 16	Plaut. <i>Stich.</i> 619-620	GEL vel inter CUNEUS ferreos tantillum loculi ubi catellus cubet, id mi sat erit loci.	GEL Even the tiny space between iron bars where a puppy lies will be enough space for me. (De Melo 2013)
PLIN.E.1	Plin. <i>Nat. Hist.</i> 14.27	traduntque et haec praecepta: latus cellae vinariae aut certe FENESTRAS obverti in aquilonem oportere vel utique in exortum aequinoctialem;	And they also give the following rules: one side of a wine-cellar or at least its windows ought to face north-east, or at all events east; (Rackham 1945)
PLIN.E.2	Plin. <i>Nat. Hist.</i> 15.18	In universum autem de pomis servandis praecipitur pomaria in loco frigido ac sicco contabulari, septentrionalibus FENESTRIS sereno die patere, austros SPECULARIBUS arceri, aquilonis quoque adflatu poma deturpante rugis,	In regard to keeping fruit it is universally recommended that fruit-lofts should be constructed in a cool and dry place, with boarded floors and windows facing north that are left open on a fine day, and with glazed windows to keep out south winds, the draught from a north-east wind also spoiling the appearance of the fruit by making it shrivelled; (Rackham 1945)
PLIN.E.3	Plin. <i>Nat. Hist.</i> 16.18	Picea montis amat atque frigora, feralis arbor et funebri indicio ad FORES posita ac rogis virens, iam tamen et in domos recepta tonsili facilitate.	The pitch-pine loves mountains and cold. It is a funereal tree, and is placed at the doors of houses as a token of bereavement and grown on graves; nevertheless nowadays it has also been admitted into our homes because of the ease with which it can be clipped into various shapes. (Rackham 1945)
PLIN.E.4	Plin. <i>Nat. Hist.</i> 16.77	Rigorem fortissime servat ulmus, ob id CARDINIBUS COASSAMENTISQUE PORTARUM utilissima, quoniam minime torquetur, permutanda tantum sic ut cacumen ab inferiore sit CARDINE , radix superior.	Elm retains its toughness most stoutly, and is in consequence the most useful wood for the hinges and frames of doors, because it is not liable to warp, only it should be put the other way up, so that the top of the tree is towards the lower hinge and the root above. (Rackham 1945)
PLIN.E.5	Plin. <i>Nat. Hist.</i> 16.88	VALVAS esse e cupresso et iam cccc prope annis durare materiem omnem novae similem. Id quoque notandum, VALVAS in glutinis compage	And that the folding doors are made of cypress wood, and the whole of the timber looks like new wood after having lasted nearly 400 years. It is also worth noting

		quadriennio fuisse. Cupressus in eas electa, quoniam praeter cetera in uno genere materiae nitor maxime valeat aeternus.	that the doors were kept for four years in a frame of glue. Cypress was chosen for them because it is the one kind of wood which beyond all others retains its polish in the best condition for all time. (Rackham 1945)
PLIN.E.6	Plin. <i>Nat. Hist.</i> 16.82	Firmissima in rectum abies, eadem VALVARUM PAGINIS et ad quaecumque libeat intestina opera aptissima,	Fir wood is strongest in a vertical position it is very suitable for door panels and any kinds of inlaid work desired, (Rackham 1945)
PLIN.E.7	Plin. <i>Nat. Hist.</i> 16.84	et his autem maior ad firmitatem causa tempestivae caesurae quam immaturae, quippe cum ex olea, durissimo ligno, CARDINES in FORIBUS diutius immoti plantae modo germinaverint	But with these timbers also seasonable felling is more conducive to strength than if done prematurely, inasmuch as hinges made of olive, a very hard wood, that have been left too long unmoved in doorways have been known to put out shoots like a growing plant. (Rackham 1945)
PLIN.E.8	Plin. <i>Nat. Hist.</i> 19.6	VELA nuper et colore caeli, stellata, per rudentes iere etiam in amphitheatris principis Neronis. Rubent in cavis aedium et muscum ab sole defendunt; cetero mansit candori pertinax gratia.	Recently awnings actually of sky blue and spangled with stars have been stretched with ropes even in the emperor Nero's amphitheatres. Red awnings are used in the inner courts of houses and keep the sun off the moss growing there; but for other purposes white has remained persistently in favour. (Rackham 1950)
PLIN.E.9	Plin. <i>Nat. Hist.</i> 19.19	Iam in FENESTRIS suis plebs urbana imagine hortorum cotidiana oculis rura praebebant, antequam praefigi prospectus omnes coegit multitudinis innumerae saeva latrocinatio.	Indeed the lower classes in the city used to give their eyes a daily view of country scenes by means of imitation gardens in their windows, before the time when atrocious burglaries in countless numbers compelled them to bar out all the view (Rackham 1950)

PLIN.E. 10	Plin. <i>Nat. Hist.</i> 34.7	Quin etiam privata opulentia eo modo usurpata est. Camillo inter crimina obiecit Spurius Carvilius quaestor, OSTIA quod aerata haberet in domo.	Moreover even private opulence has been employed in similar uses: one of the charges brought against Camillus by the quaestor Spurius Carvilius was that in his house he had doors covered with bronze. (Rackham 1952)
PLIN.E. 11	Plin. <i>Nat. Hist.</i> 36.34	summusque illarum honos erat, sicut in P. Valerio Publicola, primo consule cum L. Bruto, post tot merita et fratre eius, qui bis in eodem magistratu Sabinos devicerat, adici decreto ut domus eorum FORES extra aperirentur et IANUA in publicum reiceretur. Hoc erat clarissimum insigne inter triumphales quoque domos.	The highest distinction that these houses displayed was one accorded, for example, after his many services to Publius Valerius Publicola, the first of our consuls along with Lucius Brutus, and to his brother, who—also as consul—inflicted two crushing defeats on the Sabines. I refer to the additional decree which provided that the doors of their houses should be made to open outwards so that the portals could be flung open on to the public highway. This was the most notable mark of distinction in the houses even of men who had celebrated a triumph. (Eichhoz 1962)
PLIN.E. 12	Plin. <i>Nat. Hist.</i> 36.47	Quare etiam FORIBUS opertis interdiu claritas ibi diurna erat alio quam SPECULARIUM modo tamquam inclusa luce, non transmissa. in Arabia quoque esse lapidem vitri modo tralucidum, quo utantur pro SPECULARIBUS , Iuba auctor est.	Thanks to this stone, in the daytime it was as light as day in the temple, even when the doors were shut; but the effect was not that of windows of specular stone, since the light was, so to speak, trapped within rather than allowed to penetrate from without. According to Juba, ^c there exists in Arabia too a stone that is transparent like glass, and is used as window panes. (Eichhoz 1962)
PLIN.E. 13	Plin. <i>Nat. Hist.</i> 14.28	Fabius Pictor in annalibus suis scripsit matronam, quod loculos in quibus erant CLAVES cellae vinariae resignavisset, a suis inedia mori coactam,	Fabius Pictor has written in his Annals that a matron was starved to death by her relatives for having broken open the casket containing the keys of the wine-cellar; (Rackham 1945)

PLIN.E. 14	Plin. <i>Nat. Hist.</i> 16.95	ab iis proxima est cornus, quamquam non potest nitere materies propter exilitatem, sed lignum non alio paene quam ad radios rotarum utile aut si quid CUNEANDUM sit in ligno CLAVISVE figendum ceu ferreis	but cornel wood is hardly useful for anything else except the spokes of wheels or in case something has to be wedged in wood or fixed with bolts made of it, which are as hard as iron (Rackham 1945)
PLIN.E. 15	Plin. <i>Nat. Hist.</i> 33.45	Et hi quidem sectiles sunt, SPECULARIS vero, quoniam et hic lapidis nomen optinet, faciliore multo natura finditur in quamlibet tenues crustas.	These stones, then, can be cut with a saw. The specular stone. However, the specular stone (for even this substance ranks as a stone) has a far more amenable character which allows it to be split into plates as thin as may be wished. (Rackham 1952)
PLIN.Y.1	Plin. <i>Epist.</i> 2.17.5-8	Egregium hae adversus tempestates receptaculum; nam SPECULARIBUS ac multo magis imminentibus tectis muniuntur. Est contra medias cavaedium hilare, mox triclinium satis pulchrum, quod in litus excurrit ac si quando Africo mare impulsum est, fractis iam et novissimis fluctibus leviter adluitur. Undique VALVAS aut FENESTRAS non minores VALVIS habet atque ita a lateribus a fronte quasi tria maria prospectat; a tergo cavaedium porticum aream porticum rursus, mox atrium silvas et longinquos respicit montes. Huius a laeva retractius paulo cubiculum est amplum, deinde aliud minus quod altera FENESTRA admittit orientem, occidentem altera retinet; hac et subiacens mare longius quidem sed securius intuetur. Huius cubiculi et triclinii illius obiectu includitur angulus, qui purissimum solem continet et accendit. Hoc hibernaculum, hoc etiam gymnasium meorum est; ibi omnes silent venti,	This makes a splendid retreat in bad weather, being protected by windows and still more by the overhanging roof. Opposite the middle of it is a cheerful inner hall [c], and then a dining-room [d] which really is rather fine: it runs out towards the shore, and whenever the sea is driven inland by the south-west wind it is lightly washed by the spray of the spent breakers. It has folding doors or windows as large as the doors all round, so that at the front and sides it seems to look out on to three seas, and at the back has a view through the inner hall, the courtyard with the two colonnades, then the entrance-hall to the woods and mountains in the distance. To the left of this and a little farther back from the sea is a large bedroom [e], and then another smaller one [f] which lets in the morning sunshine with one window and holds the last rays of the evening sun with the other; from this window too is a view of the sea beneath, this time at a safe distance. In the angle of this room and the dining-

		<p>exceptis qui nubilum inducunt, et serenum ante quam usum loci eripiunt. Adnectitur angulo cubiculum in hapsida curvatum, quod ambitum solis FENESTRIS omnibus sequitur. Parieti eius in bibliothecae speciem armarium insertum est, quod non legendos libros sed lectitandos capit.</p>	<p>room is a corner which retains and intensifies the concentrated warmth of the sun, and this is the winter-quarters and gymnasium of my household [g] for no winds can be heard there except those which bring the rain clouds, and the place can still be used after the weather has broken. Round the corner is a room built round in an apse to let in the sun as it moves round and shines in each window in turn, and with one wall fitted with shelves like a library to hold the books which I read and read again [h]. (Radice 1969a)</p>
PLIN.Y.2	<p>Plin. <i>Epist.</i> 2.17.10-16</p>	<p>Ex alio latere cubiculum est politissimum; deinde vel cubiculum grande vel modica cenatio, quae plurimo sole, plurimo mari lucet; post hanc cubiculum cum procoetone, altitudine aestivum, munimentis hibernum; est enim subductum omnibus ventis. Huic cubiculo aliud et procoeton communi pariete iunguntur. Inde balinei cella frigidaria spatiosa et effusa, cuius in contrariis parietibus duo baptisteria velut eiecta sinuantur, abunde capacia si mare in proximo cogites. Adiacet unctorium, hypocauston, adiacet propnigeon balinei, mox duae cellae magis elegantes quam sumptuosae; cohaeret calida piscina mirifica, ex qua natantes mare adspiciunt, nec procul sphaeristerium quod calidissimo soli inclinato iam die occurrit. Hic turris erigitur, sub qua diaetae duae, totidem in ipsa, praeterea cenatio quae latissimum mare longissimum litus villas amoenissimas possidet. Est et alia turris; in hac cubiculum, in quo sol nascitur</p>	<p>On the other side of the dining-room is an elegantly decorated bedroom [k], and then one which can either be a large bedroom or a moderate-sized dining-room [l] and enjoys the bright light of the sun reflected from the sea; behind is another room with an antechamber, high enough to be cool in summer and protected as a refuge in winter, for it is sheltered from every wind. A similar room and antechamber are divided off by a single wall [m]. Then comes the cooling-room of the bath, which is large and spacious and has two curved baths built out of opposite walls; these are quite large enough if you consider that the sea is so near. Next come the oiling-room, the furnace-room, and the hot-room for the bath, and then two rest-rooms, beautifully decorated in a simple style [n], leading to the heated swimming-bath [o] which is much admired and from which swimmers can see the sea. Close by is the ball-court [p] which receives the full warmth of the setting sun. Here there is a second storey, with two living-</p>

		<p>conditurque; lata post apotheca et horreum, sub hoc triclinium, quod turbati maris non nisi fragorem et sonum patitur, eumque iam languidum ac desinentem; hortum et gestationem videt, qua hortus includitur. Gestatio buxo aut rore marino, ubi deficit buxus, ambitur; nam buxus, qua parte defenditur tectis, abunde viret; aperto caelo apertoque vento et quamquam longinqua aspergine maris inarescit. Adiacet gestationi interiore circumitu vinea tenera et umbrosa, nudisque etiam pedibus mollis et cedens. Hortum morus et ficus frequens vestit, quarum arborum illa vel maxime ferax terra est, malignior ceteris. Hac non deteriore quam maris facie cenatio remota a mari fruitur, cingitur diaetis duabus a tergo, quarum FENESTRIS subiacet vestibulum villae et hortus alius pinguis et rusticus. Hinc cryptoporticus prope publici operis extenditur. Utrimque FENESTRAE, a mari plures, ab horto singulae sed alternis pauciores. Hae cum serenus dies et immotus, omnes, cum hinc vel inde ventis inquietus, qua venti quiescunt sine iniuria patent.</p>	<p>rooms below and two above, as well as a dining-room which commands the whole expanse of sea and stretch of shore with all its lovely houses [q]. Elsewhere another upper storey contains a room which receives both the rising and setting sun, and a good-sized wine-store and granary behind, while below is a dining-room [r] where nothing is known of a high sea but the sound of the breakers, and even that as a dying murmur; it looks on to the garden and the encircling drive. All round the drive runs a hedge of box, or rosemary to fill any gaps, for box will flourish extensively where it is sheltered by the buildings, but dries up if exposed in the open to the wind and salt spray even at a distance. Inside the inner ring of the drive is a young and shady vine pergola [s], where the soil is soft and yielding even to the bare foot. The garden itself is thickly planted with mulberries and figs, trees which the soil bears very well though it is less kind to others. On this side the dining-room away from the sea has a view as lovely as that of the sea itself, while from the windows of the two rooms behind [t] it can be seen the entrance to the house and another well-stocked kitchen garden [u]. Here begins a covered arcade [v] nearly as large as a public building. It has windows on both sides, but more facing the sea, as there is one in each alternate bay on the garden side. These all stand open on a fine and windless day, and in stormy weather can safely be opened on one side or the other away from the wind. (Radice 1969a)</p>
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PLIN.Y.3	Plin. <i>Epist.</i> 2.17.19-23	<p>Ipsa vero cryptoporticus tum maxime caret sole, cum ardentissimus culmini eius insistit. Ad hoc patentibus FENESTRIS favonios accipit transmittitque nec umquam aere pigro et manente ingravescit. In capite xysti, deinceps cryptoporticus horti, diaeta est amores mei, re vera amores: ipse posui. In hac heliocaminus quidem alia xystum, alia mare, utraque solem, cubiculum autem VALVIS cryptoporticum, FENESTRA prospicit mare. Contra parietem medium zotheca perquam eleganter recedit, quae SPECULARIBUS et VELIS obductis reductisve modo adicitur cubiculo modo aufertur. Lectum et duas cathedras capit; a pedibus mare, a tergo villae, a capite silvae: tot facies locorum totidem FENESTRIS et distinguit et miscet. Iunctum est cubiculum noctis et somni. Non illud voces servolorum, non maris murmur, non tempestatum motus non fulgurum lumen, ac ne diem quidem sentit, nisi FENESTRIS apertis. Tam alti abditique secreti illa ratio, quod interiacens andron parietem cubiculi hortique distinguit atque ita omnem sonum media inanitate consumit. Adplicitum est cubiculo hypocauston perexiguum, quod angusta FENESTRA suppositum calorem, ut ratio exigit, aut effundit aut retinet. Procoeton inde et cubiculum porrigitur in solem, quem orientem statim exceptum ultra meridiem oblicum quidem sed tamen servat.</p>	<p>Inside the arcade, of course, there is least sunshine when the sun is blazing down on its roof, and as its open windows allow the western breezes to enter and circulate, the atmosphere is never heavy with stale air. At the far end of the terrace, the arcade and the garden is a suite of rooms [x] which are really and truly my favourites, for I had them built myself. Here is a sun-parlour facing the terrace on one side, the sea on the other, and the sun on both. There is also a bedroom which has folding doors opening on to the arcade and a window looking out on the sea. Opposite the intervening wall is a beautifully designed alcove which can be thrown into the room by folding back its glass doors and curtains, or cut off from it if they are closed: it is large enough to hold a couch and two arm-chairs, and has the sea at its foot, the neighbouring villas behind, and the woods beyond, views which can be seen separately from its many windows or blended into one. Next to it is a bedroom for use at night which neither the voices of my young slaves, the sea's murmur, nor the noise of a storm can penetrate, any more than the lightning's flash and light of day unless the shutters are open. This profound peace and seclusion are due to the dividing passage which runs between the room and the garden so that any noise is lost in the intervening space. A tiny furnace-room is built on here, and by a narrow outlet retains or circulates the heat underneath as required. Then there is an ante-room and a second bedroom, built out to</p>
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			face the sun and catch its rays the moment it rises, and retain them until after midday, though by then at an angle. (Radice 1969a)
PLIN. Y.4	Plin. <i>Epist.</i> 5.6.19-20	A capite porticus triclinium excurrit; VALVIS xystum desinentem et protinus pratum multumque ruris videt, FENESTRIS hac latus xysti et quod prosilit villae, hac adiacentis hippodromi nemus comasque prospectat.	From the end of the colonnade projects a dining-room: through its folding doors it looks on to the end of the terrace, the adjacent meadow, and the stretch of open country beyond, while from its windows on one side can be seen part of the terrace and the projecting wing of the house, on the other the tree-tops in the enclosure of the adjoining riding-ground. (Radice 1969a)
PLIN.Y.5	Plin. <i>Epist.</i> 5.6.23-25	In cornu porticus amplissimum cubiculum triclinio occurrit; aliis FENESTRIS xystum, aliis despicit pratum, sed ante piscinam, quae FENESTRIS servit ac subiacet, strepitu visuque iucunda; nam ex edito desiliens aqua suscepta marmore albescit. Idem cubiculum hieme tepidissimum, quia plurimo sole perfunditur.	At the corner of the colonnade is a large bedroom facing the dining-room; some windows look out on to the terrace, others on to the meadow, while just below the windows in front is an ornamental pool, a pleasure both to see and to hear, with its water falling from a height and foaming white when it strikes the marble. This room is very warm in winter since it is bathed in sunshine. (Radice 1969a)
PLIN.Y.6	Plin. <i>Epist.</i> 5.6.29-30	A latere aestiva cryptoporticus in edito posita, quae non adspicere vineas sed tangere videtur. In media triclinium saluberrimum adflatum ex Appenninis vallibus recipit; post latissimis FENESTRIS vineas, VALVIS aequae vineas sed per cryptoporticum quasi admittit. A latere triclinii quod FENESTRIS caret, scalae convivio utilia secretiore ambitu suggerunt. In fine cubiculum, cui non minus iucundum prospectum cryptoporticus ipsa quam vineae praebent. Subest cryptoporticus subterraneae similis; aestate incluso frigore riget	Down the side is a covered arcade for summer use which is built on higher ground and seems not to look down on but be actually touching the vineyard below; half-way along is a dining-room which receives the fresh breezes blowing down the Apennine valleys. Its broad windows at the back look on to the vineyard, and so do its folding doors, but through the arcade between, and along the side where there are no windows, there is a private staircase which is used for serving at dinner parties. At the far end is a bedroom with a view of the arcade as pleasant as that of the

		contentaque aere suo nec desiderat auras nec admittit.	vineyard. Underneath runs a semi-underground arcade which never loses its icy temperature in summer and is airy enough not to need to admit the outside air. (Radice 1969a)
PLIN.Y.7	Plin. <i>Epist.</i> 5.6.38-40	Marmore splendet, VALVIS in viridia prominet et exit, alia viridia superioribus inferioribusque FENESTRIS suspicit despicitque. Mox zothecula refugit quasi in cubiculum idem atque aliud. Lectus hic et undique FENESTRAE , et tamen lumen obscurum umbra premente. Nam laetissima vitis per omne tectum in culmen nititur et ascendit. Non secus ibi quam in nemore iaceas, imbrem tantum tamquam in nemore non sentias.	It is built of shining white marble, extended by folding doors which open straight out into greenery; its upper and lower windows all look out into more greenery above and below. A small alcove which is part of the room but separated from it contains a bed, and although it has windows in all its walls, the light inside is dimmed by the dense shade of a flourishing vine which climbs over the whole building up to the roof. There you can lie and imagine you are in a wood, but without the risk of rain. (Radice 1969a)
PLIN.Y.8	Plin. <i>Epist.</i> 7.21.2-3	Cubicula obductis VELIS opaca nec tamen obscura facio. Cryptoporticus quoque adopertis inferioribus FENESTRIS tantum umbrae quantum luminis habet. Sic paulatim lucem ferre condisco.	I can darken my rooms by drawing the blinds, without making them too dark, and the light in the roofed arcade is reduced by half when the lower windows have their shutters closed. By this means I am gradually reaccustoming myself to full daylight. (Radice 1969a)
PLIN.Y.9	Plin. <i>Epist.</i> 9.36.1	Quaeris, quemadmodum in Tuscis diem aestate disponam. Evigilo cum libuit, plerumque circa horam primam, saepe ante, tardius raro. Clausae FENESTRAE manent; mire enim silentio et tenebris ab iis quae avocant abductus et liber et mihi relictus,	You want to know how I plan the summer days I spend in Tuscany. I wake when I like, usually about sunrise, often earlier but rarely later. My shutters stay closed, for in the stillness and darkness I feel myself surprisingly detached from any distractions and left to myself in freedom; (Radice 1969b)
PROPI	Prop. <i>Eleg.</i> 1.3.31-36	Donec diversas praecurrens luna FENESTRAS , luna moraturis sedula luminibus, compositos levibus radiis patefecit ocellos. Sic ait in molli fixa	At length the moon hurrying by the parted shutters, the officious moon with light that would fain have stayed, opened with its gentle beams Cynthia's fast-closed

		toro cubitum: ‘tandem te nostro referens iniuria lecto alterius clausis expulit e FORIBUS ?	eyes. Then, with elbow propped on the soft couch, she cried: ‘Has another’s scorn then at last brought you to my bed, expelling you from doors closed in your face? (Goold 1990)
PROP2	Prop. <i>Eleg.</i> 1.16.15-22	Ille meos numquam patitur requiescere POSTES , arguta referens carmina blanditia: ‘ IANUA vel domina penitus crudelior ipsa, quid mihi tam duris clausa taces FORIBUS ? Cur numquam reserata meos admittis amores, nescia furtivas reddere mota preces? Nullane finis erit nostro concessa dolori, turpis et in tepido LIMINE somnus erit?	He never allows my portals any respite, as with artful blandishment he repeats his serenade: ‘O door, far crueller even than your mistress herself, why are you silent with your rigid panels shut tight against me? Why you are never unbolted to admit my love, incapable of being stirred and passing on my stealthy prayers? Shall no end be granted to my sufferings, and mine be a shameful sleep on a doorstep scarcely warm? (Goold 1990)
PROP3	Prop. <i>Eleg.</i> 2.22.13-16	Quem modo felicem invidia maerente ferebant, nunc decimo admittor vix ego quoque die, nec licet in triviis sicca requiescere luna, aut per rimosas mittere verba FORES .	I, whom men called happy while Envy gnashed her teeth, now scarce have entry every tenth day; nor may I lie with her at the crossways beneath a clear moon, or pass messages through a crack in her door. (Goold 1990)
PROP4	Prop. <i>Eleg.</i> 2.31.11-14	In quo Solis erat supra fastigia currus, et VALAVAE , Libyci nobile dentis opus; altera deiectos Parnasi vertice Gallos, altera maerebat funera Tantalidos.	upon the pediment of this stood the chariot of the Sun, and doors which were a famed piece of African ivory; one door lamented the Gauls cast down from Parnassus’ peak, the other the deaths of Niobe and her children. (Goold 1990)
PROP5	Prop. <i>Eleg.</i> 4.7.15-18	Iamne tibi exciderunt vigilacis furta Suburae et mea nocturnis trita FENESTRA dolis? Per quam demisso quotiens tibi fune pependi, alterna veniens in tua colla manu!	Have you so soon forgotten our escapades in the sleepless Subura and my window-sill worn away by nightly guile? How oft by that window did I let down a rope to you and dangle in mid-air, descending hand over hand to embrace you? (Goold 1990)

PROP6	Prop. <i>Eleg.</i> 4.8.49-52	Cum subito rauci sonuerunt CARDINE POSTES , nec levia ad primos murmura facta Lares. Nec mora, cum totas resupinat Cynthia VALVAS , non operosa comis, sed furibunda decens. pocula mi digitos inter cecidere remissos,	Lanuvium, when without warning there was the strident sound of the gate opening and a loud hubbub arose at the front of the house. Straightway Cynthia flings right back the folding-doors, her hair disordered, yet attractive in her fury. (Goold 1990)
PROP7	Prop. <i>Eleg.</i> 4.5.74	Cum fallenda meo pollice CLATRA forent.	When my fingers needed to undo stealthily the latch of the door. (Goold 1990)
PRUD1	Prud. <i>Cath.</i> 9.71-74	Fracta cedit IANUA , vectibus cadit revulsis CARDO dissolubilis. illa prompta ad inruentes, ad revertentes tenax, obice extrorsum recluso PORTA reddit mortuos,	The door is forced and yields before Him; the bolts are torn away, down falls the pivot broken; that gate so ready to receive the inrush, so unyielding in face of those that would return, is unbarred and gives back the dead; the law is reversed, and the black doorway stands open to be retrodden (Thomson 1949)
PRUD2	Prud. <i>Perist.</i> 5.317-320	Pavens deinde intropicit. Admota quantum POSTIBUS acies per artas CARDINUM intrare iuncturas potest.	Then tremblingly he looks within, as well as his eyes, planted by the door-post, can penetrate through the narrow slits where door and pivot join. (Thomson 1953)
PRUD3	Prud. <i>Psyc.</i> 1.665-666	Ventum erat ad FAUCES PORTAE castrensis, ubi artum LIMINIS introitum BIFORI dant CARDINE CLAUSTRA .	They had reached the pass of the camp-gate, where the double-doored barrier swings open to afford a narrow way of entrance; (Thomson 1949)
PRUD4	Prud. <i>Contra</i> <i>Symm.</i> 1. 65- 68	nunc FORIBUS surdis, sera quas vel PESSULUS artis firmarat CUNEIS , per tectum dives amator imbricibus ruptis undantis desuper auri infundens pluviam gremio excipientis amicae,	when doors were deaf and tight-wedged bar or bolt held them fast, the rich lover would break the tiles and through the roof pour streaming down a shower of gold for his mistress to catch it in her lap; (Thomson 1949)
PRUD5	Prud. <i>Perist.</i> 2.478-480	VALVAS eburnas obstruat, nefasta damnet LIMINA , obdens aenos PESSULOS .	Block up their ivory doors, close their unholy entrances and make them fast with bolts of brass. (Thomson 1953)

SEN1	Sen. <i>Epist.</i> 86.8-9	In hoc balneo Scipionis minimae sunt rimae magis quam FENESTRAE muro lapideo exsectae, ut sine iniuria munimenti lumen admitterent; at nunc blattaria vocant balnea, si qua non ita aptata sunt, ut totius diei solem FENESTRIS amplissimis recipiant, nisi et lavantur simul et colorantur, nisi ex solio agros ac maria prospiciunt. Itaque quae concursum et admirationem habuerant, cum dedicarentur, devitantur et in antiquorum numerum reiciuntur, cum aliquid novi luxuria commenta est, quo ipsa se obrueret.	In this bath of Scipio's there are tiny chinks—you cannot call them windows—cut out of the stone wall in such a way as to admit light without weakening the fortifications; nowadays, however, people regard baths as fit only for moths if they have not been so arranged that they receive the sun all day long through the widest of windows, if men cannot bathe and get a coat of tan at the same time, and if they cannot look out from their bath-tubs over stretches of land and sea. ^a So it goes; the establishments which had drawn crowds and had won admiration when they were first opened are avoided and put back in the category of venerable antiques as soon as luxury has worked out some new device, to her own ultimate undoing. (Gummere 1920)
SEN2	Sen. <i>De Benif.</i> 7.21. 2	Deinde per CLOSTRUM , qua se commissura laxaverat, quattuor denarios in tabernam inseruit ac misit poenas a se exigens improbae cupiditatis, ne alieno adsuesceret.	Thereupon, he dropped the four coins into the shop, thrusting them through the closed door by means of a crack in the joining, and exacted punishment of himself for his unconscionable greed in order that he might not form the habit of being in debt. (Basore 1935)
SEN3	Sen. <i>Epist.</i> 80.1	Non crepuit subinde OSTIUM , non adlevabitur VELUM	My door has not been continually creaking on its hinges nor will my curtain be pulled aside; (Gummere 1920)
SEN4	Sen. <i>Epist.</i> 86.11	Quantae nunc aliqui rusticitatis damnant Scipionem, quod non in caldarium suum latis SPECULARIBUS diem admiserat, quod non in multa luce decoquebatur et expectabat, ut in balneo concoqueret.	How some persons nowadays condemn Scipio as a boor because he did not let daylight into his perspiring-room through wide windows, or because he did not roast in the strong sunlight and dawdle about until he could stew in the hot water! (Gummere 1920)

SEN5	Sen. <i>De Provid.</i> 1.4.9	Fugite delicias, fugite enervantem felicitatem, qua animi permadescunt et nisi aliquid intervenit quod humanae sortis admoneat, manent velut perpetua ebrietate sopiti. Quem SPECULARIA semper ab afflatu vindicaverunt, cuius pedes inter fomenta subinde mutata tepuerunt, cuius cenationes subditus et parietibus circumfusus calor temperavit, hunc levis aura non sine periculo stringet.	Flee luxury, flee enfeebling good fortune, from which men's minds grow sodden, and if nothing intervenes to remind them of the common lot, they sink, as it were, into the stupor of unending drunkenness. The man who has always had glazed windows to shield him from a draught, whose feet have been kept warm by hot applications renewed from time to time, whose dining-halls have been tempered by hot air passing beneath the floor and circulating round the walls,—this man will run great risk if he is brushed by a gentle breeze. (Basore 1928)
SID1	Sid. <i>Carm.</i> 2.23-24	attollunt duplices argenti CARDINE VALVAS , per quas inclusi lucem vomit umbra smaragdi;	Form the double doors that rise upon silver pivots, and through these doors the shadowy recess beyond pours out the sheen of the emeralds that are within. (Anderson 1936)
SID2	Sid. <i>Carm.</i> 2.267-268	et iam scandit equum vulsisque a CARDINE PORTIS emicat;	Next he mounts his charger, and tearing the gates from their hinges rushes forth; (Anderson 1936)
SID3	Sid. <i>Carm.</i> 2.384-386	Dictatoremque salignae excepere FORES atque ad sua tecta ferentem quod non persevit, turpique e fasce gravata vile triumphalis portavit purpura semen.	And his doors of willow-wood now opened for a dictator, who bore back to his dwelling what he had not sowed, and thus the triumphal purple, weighted with a mean load, carried common seed. (Anderson 1936)
SID4	Sid. <i>Epist.</i> 1.2.4	Circumsistit sellam comes armiger; pellitorum turba satellitum ne absit, admittitur, ne obstrepat, eliminatur, sicque pro FORIBUS immurmurat exclusa VELIS , inclusa cancellis.	Nobles in armour have places near his throne; a crowd of guards in their dress of skins is allowed in so as to be at hand, but excluded from the presence so as not to disturb; and so they keep up a hum of conversation by the door, outside the curtains but within the barriers. (Anderson 1936)

SID5	Sid. <i>Epist.</i> 4.24.3	Cilicum VELA FORIBUS appensa,	his door-ways had hangings of haircloth, (Anderson 1965)
SIL1	Sil. <i>Pun.</i> 8.189-190	tunc, ut erat tenui corpus velamine tecta, prosiluit stratis humilique egressa FENESTRA per patulos currit plantis pernicipibus agros, donec harenoso, sic fama, Numicius illam suscepit gremio vitreisque abscondidit antris.	Then, just as she was, with one thin garment to cover her, she sprang from her bed and, climbing out by the low window, ran swiftly over the open fields, until the river Numicius—so the legend runs—received her in his sandy depths and hid her in his crystal grottoes. (Duff 1934)
STAT1	Stat. <i>Silv.</i> 3.1.68-73	forte diem Triviae dum litore ducimus udo angustasque FORES assuetaque tecta gravati frondibus et patula defendimus arbore soles, delituit caelum et subitis lux candida cessit nubibus ac tenuis graviore Favonius Austro immaduit,	when doors were deaf and tight-wedged bar or bolt held them fast, the rich lover would break the tiles and through the roof pour streaming down a shower of gold for his mistress to catch it in her lap; (Shackleton-Bailey 2015)
STAT2	Stat. <i>Theb.</i> 4.161-164	gloria nota casae, FORIBUS simulata salignis hospitis arma dei, parvoque ostenditur arvo robur ubi et laxos qua reclinaverit arcus ilice, qua cubiti sedeant vestigia terra.	Famous is the glory of the cottage, the guest god's arms are portrayed on its willow doors and in the little field is shown the holm oak on which he leaned his club and loosened bow, the ground where sit the marks of his elbow. (Shackleton-Bailey 2004)
STAT3	Stat. <i>Theb.</i> 7.393-395	perspicuas sic luce FORES et virgea pastorclaustra levat, dum terra recens; iubet ordine primoire duces, media stipantur plebe maritae;	So the shepherd raises the doors and wattle barriers when the light shines through, while the earth is fresh; he bids the leaders go first, the flock of ewes is packed in the middle; (Shackleton-Bailey 2004)
STAT4	Stat. <i>Silv.</i> 34-37	Quid primum mediumque canam, quo fine quiescam? Auratasne trabes an Mauros undique POSTES an picturata lucentia marmora vena mirer an emissas per cuncta cubilia Nymphas?	What shall I sing to begin with or halfway, on what ending shall I fall silent? Shall I wonder at gilded beams or Moorish doorposts (Of Mauritanian citrus wood) everywhere or marble lucent with colours or water discharged through every bedchamber? (Shackleton-Bailey 2015)

SUET1	Suet. <i>Cla.</i> 10.1	neque multo post rumore caedis exterritus prorepsit ad solarium proximum interque praetenta FORIBUS VELA se abdidit	And a little later, in great terror at the news of the murder, he stole away to a balcony hard by and hid among the curtains which hung before the door. (Rolfe, 1914)
TAC1	Tac. <i>Ann.</i> 13.5.2	Quod quidem adversante Agrippina, tamquam acta Claudii subverterentur, obtinere patres, qui in Palatium ob id vocabantur, ut adstaret additis a tergo FORIBUS VELO discreta, quod visum arceret, auditus non adimeret.	The latter point, though opposed by Agrippina as a subversion of the acts of Claudius, was carried by the Fathers, whose meetings were specially convened in the Palatium, so that she could station herself at a newly-added door in their rear, shut off by a curtain thick enough to conceal her from view but not to debar her from hearing. (Jackson 1937)
THEOD1	<i>Codex Theod.</i> 15.1.52	Codex theod CTh.15.1.52 Imp. Theodosius a. severino praefecto urbi. quia plurimae domus cum officinis suis in porticibus zeuxippi esse memorantur, redditus memoratorum locorum pro quantitate, quae placuit, ad praebenda LUMINARIA et aedificia ac tecta reparanda regiae huius urbis lavacro sine aliqua iubemus excusatione conferri. Dat. v id. Ian. Victore v. c. cons. (424 ian. 9).	Emperor Theodosius Augustus to Severinus, Prefect of the City (Constantinople). Because it is reported that very many houses, are in the porticoes of Zeuxippus, We order that the income from the aforesaid places, in the amount fixed therefor, shall be devoted without any exemption to furnishing lights and repairing the buildings and roods for these baths of this imperial City. Given on the fifth day before the ides of January in the year of the consulship of the Most Noble Victor (January, 9, 424) (Pharr 1952)
THEOD2	<i>Codex Theod.</i> 4.24.1	CTh.4.24.1 De servitute LUMINIS vel aeris similiter constitutum est, ut inter privatorum fabricas decem pedes, inter publicas quindecim dimittantur. (...).	In regard to the servitude of light and air it has been similarly established that a space of ten feet shall be left between the buildings of private persons, and space of fifteen between public buildings. (Pharr 1952)
TIB1	Tib. <i>Eleg.</i> 1.2.5-10	Nam posita est nostrae custodia saeva puellae, clauditur et dura IANUA firma sera. IANUA difficilis domini, te verberet imber, te Iovis imperio fulmina missa petant. IANUA , iam pateas uni mihi	For a cruel watch has been set upon my girl, and the door is shut and bolted hard against me. Door of a stubborn master, may the rain lash thee, and bolts flying at Jupiter's command make thee their mark.

		victa querellis, neu furtim verso CARDINE aperta sonos.	Door, now yield to my complaining and open only unto me, and make no sound as thy hinge turns stealthily to let me in. (Cornish et al. 1913)
TIB2	Tib. <i>Eleg.</i> 1.2.13-18	Te meminisse decet quae plurima voce peregi supplice cum POSTI florida sarta darem. Tu quoque ne timide custodes, Delia, falle. Audendum est: fortes adiuuat ipsa Venus. illa favet seu quis iuvenis nova LIMINA temptat seu reserat fixo dente puella FORES ;	‘Tis right thou shouldst remember all that I rehearsed in suppliant tones when on thy posts I laid my flowery garlands. Do thou too, Delia, trick the guard with no faint spirit. Be bold: Venus herself aids the stouthearted. She helps when a lad tries a strange threshold or a lass pushes in the prong to lift the bar from the door. (Cornish et al. 1913)
TIB3	Tib. <i>Eleg.</i> 1.6.11-12	fingere tunc didicit causas ut sola cubaret, CARDINE tunc tacito vertere posse FORES ;	Then learned she how to frame excuses for lying alone, and then how to turn the door without a sound from the hinges. (Cornish et al. 1913)
TIB4	Tib. <i>Eleg.</i> 1.6.33-34	Quid tenera tibi coniuge opus? Tua si bona nescis servare, frustra CLAVIS inest FORIBUS .	What good is a gentle wife to thee? If thine own treasures thou canst not guard, the key is vainly turned in the door. (Cornish et al. 1913)
TIB5	Tib. <i>Eleg.</i> 1.8.59- 60	Et possum media quamvis obrepere nocte et strepitu nullo clam reserare FORES .	I can steal up e’en in the dead of night, and unseen unbar the door without a sound. (Cornish et al. 1913)
TIB6	Tib. <i>Eleg.</i> 2.6.39-40	Qualis ab excelsa praeceps delapsa FENESTRA venit ad infernos sanguinolenta lacus.	Such as she was, when from the high casement she fell headlong down and passed blood-spattered to the lakes below. (Cornish et al. 1913)
VARR1	Varr. <i>De Ling.</i> 8.29.58	In aedificiis, quom non videamus habere <ad> atrium περίστυλον similitudinem et cubiculum ad equile, tamen propter utilitatem in his dissimilitudines potius quam similitudines	In the case of buildings, although we do not see the persistylea bearing resemblance to the atrium nor the sleeping-room bearing resemblance to the horse-stable, still, on account of the utility in them we seek for

		sequimur: itaque et hiberna triclinia et aestiva non item VALVATA ac FENESTRATA facimus.	unlikenesses rather than likenesses; so also we provide winter dining-rooms and summer dining-rooms with a different equipment of doors and windows. (Kent 1938)
VERG1	Verg. <i>Aen.</i> 1. 446-449	Hic templum Iunoni ingens Sidonia Didocondebant, donis opulentum et numine divae, aerea cui gradibus surgebant LIMINA , nexaeque aere trabes, FORIBUS CARDO stridebat aënis.	Here Sidonian Dido was founding to Juno a mighty temple, rich in gifts and the presence of the goddess. Brazen was its threshold uprising on steps; bronze plates were its lintel beams, on doors of bronze creaked the hinges. (Goold 1999)
VERG2	Verg. <i>Aen.</i> 2.453-457	“ LIMEN erat caecaeque FORES et pervius usus tectorum inter se Priami POSTEQUE relictis a tergo, infelix qua se, dum regna manebant, saepius Andromache ferre incommitata solebat ad soceros et avo puerum Astyanacta trahebat.	“There was an entrance with secret doors, a passage running from hall to hall of Priam’s palace, a postern gate apart, by which, while the kingdom yet stood, Andromache, poor soul, would often unattended pass to her husband’s parents, and lead the little Astyanax to his grandsire. (Goold 1999)
VERG3	Verg. <i>Aen.</i> 2.479-482	Ipsae inter primos correpta dura bipenni LIMINA perrumpit POSTISQUE a CARDINE vellit aeratos; iamque excisa trabe firma cavavit robora et ingentem lato dedit ore FENESTRAM .	Pyrrhus himself among the foremost grasps a battle axe, bursts through the stubborn gateway, and from their hinge tears the brass-bound doors; and now, heaving out a panel, he has breached the solid oak and made a huge wide-mouthed gap. (Goold 1999)
VERG4	Verg. <i>Aen.</i> 2.489-493	Tum pavidae tectis matres ingentibus errant amplexaeque tenent POSTIS atque oscula figunt. Instat vi patria Pyrrhus: nec CLAUSTRA nec ipsi custodes sufferre valent; labat ariete crebro IANUA et emoti procumbunt CARDINE POSTES .	Then through the vast dwelling trembling matrons roam, clinging fast to the doors and imprinting kisses on them. On presses Pyrrhus with his father’s might; no bars, no warders even, can stay his course. The gate totters under the ram’s many blows and the doors, wrenched from their sockets, fall forward. (Goold 1999)

VERG5	Verg. <i>Aen.</i> 2.438-444	“Hic vero ingentem pugnam, ceu cetera nusquam bella forent, nulli tota morerentur in urbe, sic Martem indomitum Danaosque ad tecta ruentis cernimus obsessumque acta testudine LIMEN . Haerent parietibus scalae POSTISQUE sub ipsos nituntur gradibus clipeosque ad tela sinistris protecti obiciunt, prensant fastigia dextris.	“Here indeed is a mighty battle, as if no fighting were taking place elsewhere, as if none were dying throughout the city; so do we see the god of war unbridled, Danaans rushing to the roof and the threshold beset with an assaulting mantlet of shields. Ladders hug the walls, under the very doorposts men force a way on the rungs; with left hands they hold up protecting shields against the darts, and with right they clutch the battlements. (Goold 1999)
VERG6	Verg. <i>Aen.</i> 3.150-153	visi ante oculos astare iacentis in somnis, multo manifesti lumine, qua se plena per insertas fundebat luna FENESTRAS ;	Seemed as I lay in slumber to stand before my eyes, clear in the flood of light, where the full moon streamed through the inset windows. (Goold 1999)
VERG7	Verg. <i>Aen.</i> 6.551-554	Tartareus Phlegethon, torquetque sonantia saxa. PORTA adversa, ingens, solidoque adamante columnae, vis ut nulla virum, non ipsi exscindere bello caelicolae valeant;	Tartarean Phlegethon, that rolls along thundering rocks. In front stands a huge gate, and pillars of solid adamant, that no might of man, nay, not even the sons of heaven, could uproot in war; (Goold 1999)
VERG8	Verg. <i>Aen.</i> 7.183-186	Multaque praeterea sacris in POSTIBUS arma, captivi pendent currus curvaeque secures et cristae capitum et PORTARUM ingentia CLAUSTRA spiculaque clipeique ereptaue rostra carinis.	Many arms, moreover, hang on the sacred doors, captive chariots, curved axes, helmet crests and massive bars of city gates; javelins and shields and beaks wrenched from ships. (Goold 2001)
VERG9	Verg. <i>Aen.</i> 7.607- 610	Sunt geminae Belli PORTAE (sic nomine dicunt) religione sacrae et saevi formidine Martis; centum aerei claudunt vectes aeternaue ferri robora, nec custos absistit LIMINE Ianus.	There are twin gates of War (so men call them), hallowed by religious awe and the terrors of fierce Mars; a hundred brazen bolts close them, and the eternal strength of iron, and Janus their guardian never quits the threshold. (Goold 2001)
VERG10	Verg. <i>Aen.</i> 7.620-622	Tum regina deum caelo delapsa morantis impulit ipsa manu PORTAS , et CARDINE verso Belli ferratos rumpit Saturnia POSTIS .	Then the queen of the gods, gliding from the sky, with her own hand drove in the lingering doors, and on their turning hinges Saturn’s daughter burst open the iron-bound gates of war. (Goold 2001)

VERG11	Verg. <i>Aen.</i> 8.262-265	Panditur extemplo FORIBUS domus atra revulsis abstractaeque boves abiurataeque rapinae caelo ostenduntur, pedibusque informe cadaver protrahitur.	At once the doors are torn off and the dark den laid bare; the stolen oxen and the theft he had denied are shown to heaven, and the hideous carcase is dragged forth by the feet. (Goold 2001)
VITR1	Vitr. <i>De Arch.</i> 1.1.4	Item per opticen in aedificiis ab certis regionibus caeli LUMINA recte ducuntur. Per arithmeticen vero sumptus aedificiorum consummantur, mensurarum rationes explicantur, difficilesque symmetriarum quaestiones geometricis rationibus et methodis inveniuntur.	By optics, in buildings, lighting is duly drawn from certain aspects of the sky. By arithmetic, the cost of building is summed up; the methods of mensuration are indicated; while the difficult problems of symmetry are solved by geometrical rules and methods. (Granger 1931)
VITR2	Vitr. <i>De Arch.</i> 1.1.10	Iura quoque nota habeat oportet, ea quae necessaria sunt aedificiis communibus parietum ad ambitum stillicidiorum et cloacarum, LUMINUM . Item, aquarum ductiones et cetera, quae eiusmodi sunt, nota oportet sint architectis,	He must be familiar with the rights or easements which necessarily belong to buildings with party walls, as regards the range of eaves-droppings, drains and lighting. The water-supply, also, and other related matters, ought to be familiar to architects: (Granger 1931)
VITR3	Vitr. <i>De Arch.</i> 1.2.7	Item naturae decor erit, si cubiculis et bybliotheicis ab oriente LUMINA capiuntur, balneis et hibernaculis ab occidente hiberno, pinacothecis et quibus certis LUMINIBUS opus est partibus, a septentrione, quod ea caeli regio neque exclaratur neque obscuratur solis cursu sed est certa inmutabilis die perpetuo.	Also there will be natural seemliness if light is taken from the east for bedrooms and libraries; for baths and winter apartments, from the wintry sunset; for picture galleries and the apartments which need a steady light, from the north, because that quarter of the heavens is neither illumined nor darkened by the sun's course but is fixed unchangeable throughout the day. (Granger 1931)
VITR4	Vitr. <i>De Arch.</i> 1.4.2	In cellis enim vinariis tectis LUMINA nemo capit a meridie nec ab occidente, sed a septentrione, quod ea regio nullo tempore mutationes recipit sed est firma perpetuo et inmutabilis.	For in wine stores no one takes light from the south or west but from the north, because that quarter at no time admits changes, but is continuously fixed and unchangeable. (Granger 1931)

VITR5	Vitr. <i>De Arch.</i> 4.6.1	<p>OSTIORUM autem et eorum ANTEPAGMENTORUM in aedibus hae sunt rationes, uti primum constituentur, quo genere sint futurae. Genera sunt enim THYROMATON haec: doricum, ionicum, atticurges. Horum symmetriae conspiciuntur his rationibus, uti corona summa, quae supra ANTEPAGMENTUM superius inponetur, aequae librata sit capitulis summis columnarum quae in pronao fuerint. LUMEN autem hypaethri constituatur sic, uti quae altitudo aedis a pavimento ad lacunaria fuerit, dividatur in partes tres semis et ex eis duae partes <semis> LUMINI VALVARUM altitudine constituentur. Haec autem dividatur in partes xii et ex eis quinque et dimidia latitudo LUMINIS fiat in imo. Et in summo contrahatur, si erit LUMEN ab imo ad sedecim pedes, ANTEPAGMENTI iii parte; xvi pedum ad xxv, superior pars LUMINIS contrahatur ANTEPAGMENTI parte iiii; si ab pedibus xxv ad xxx, summa pars contrahatur ANTEPAGMENTI parte viii. Reliqua, quo altiora erunt, ad perpendicularum videntur oportere conlocari.</p>	<p>The following are the rules for doorways to temples and their architraves. First we must determine of what style they are to be. For the styles of doorways are these: Doric, Ionic, Attic. Of these (as concerns the Doric) the proportions are found to be of the following character. The top of the cornice which is put above the upper architrave, is made level with the tops of the capitals of the columns which are in the pronaos. The opening of the doorway is to be so determined that the height of the temple from the pavement to the panels of the ceiling is to be divided into parts, and of these 2½ in height are to be fixed for the opening of the folding doors.1 Let this in turn be divided into 12 parts and of these let 5½ be the breadth of the opening at the bottom. Let it be diminished at the top a third of the width of the architrave, if the opening be not more than 16 feet high; if from 16 to 25 feet, let the upper part of the opening be contracted 1/4 of the architrave; from 25 to 30 feet, 1/8 of the architraves. Higher openings should have perpendicular sides. (Granger 1931)</p>
VITR6	Vitr. <i>De Arch.</i> 4.6.2	<p>Ipsa autem ANTEPAGMENTA contrahantur in summo suae crassitudinis xiiii parte. Supercilii crassitudo, quanta ANTEPAGMENTORUM in summa parte erit crassitudo. CYMATIUM faciendum est ANTEPAGMENTI parte sexta; proiectura autem, quanta est eius crassitudo. Sculpendum est CYMATIUM lesbium cum</p>	<p>The architraves themselves are to be contracted 1/14 part of their width at the top. The height of the lintel is to be the same as that of the architraves at the top. The cymatium (ogee) should be made one sixth of the architrave, projecting the amount of its thickness. It is to be carved in the Lesbian form with an astragal. Above the cymatium of the lintel, the frieze is to be</p>

		<p>astragalo. Supra CYMATIUM quod erit in supercilio, conlocandum est HYPERTHYRUM crassitudine supercilii, et in eo scalpendum est CYMATIUM doricum, astragalum lesbium sima scalptura. Corona plana cum CYMATIO; proiectura autem eius erit quanta altitudo. Supercilii, quod supra ANTEPAGMENTA inponitur, dextra atque sinistra proiecturae sic sunt faciundae, uti crepidines excurrant et in ungue ipso CYMATIO coniungantur.</p>	<p>placed as deep as the lintel; and on it is to be carved a Doric cymatium and a Lesbian astragal in low relief. Over this the cornice is to be carved without ornament and with a cymatium; its projection is to be as much as its height. To the right and left of the lintel, which is placed above the jambs, projections are to be made so that the bases run out, and are exactly joined to the cymatium with a mitre. (Granger 1931)</p>
VITR7	Vitr. De Arch. 4.6.3	<p>Sin autem ionico genere futura erunt, LUMEN altum ad eundem modum quemadmodum in doricis fieri videtur. Latitudo constituatur, ut altitudo dividatur in partes duas et dimidiam, eiusque partis unius ima LUMINIS fiat latitudo. Contracturae ita uti in doricis. Crassitudo ANTEPAGMENTORUM <ex> altitudine LUMINIS in fronte xiiii parte, CYMATIUM huius crassitudinis sexta. Reliqua pars praeter CYMATIUM dividitur in partes xii. Harum trium prima CORSA fiat cum astragalo, secunda quattuor, tertia quinque, et eae aequae CORSAE cum astragalis circumcurrant.</p>	<p>If the doorways are to be of the Ionic style, the opening must be of a height determined as in the Doric style. Let the breadth be determined, so that the height is divided into 2½ parts, and let the breadth of the opening at the bottom be one part. The contractions are to be as in the Doric. The width of the architrave is to be 1/14 of the height of the opening in front; the cymatium is to be 1/6 of the width of the architrave. The remainder, excluding the cymatium, is divided into 12 parts. The first fascia with the astragal is to be three parts of these; the second, of four parts; the third, of five parts. The fasciae with the astragal are to run evenly round the architrave. (Granger 1931)</p>
VITR8	Vitr. De Arch. 4.6.4	<p>HYPERTHYRA autem ad eundem modum componantur quemadmodum in doricis pro ratis pedibus. Ancones, sive parotides vocantur, exalpta dextra ac sinistra praependeant ad imi supercilii libramentum, praeter folium. Eae habeant in fronte crassitudinem <ex> ANTEPAGMENTI tribus</p>	<p>The tops of the doorways are as in the Doric style, with the proportionate dimensions. Brackets (or, as they are called, parotides) are to be carved right and left and to hang over to the level of the bottom of the lintel, with the leaf below that level. Their width on the face is two thirds of the architrave, being one fourth more slender</p>

		partibus, in imo quarta parte graciliore quam superiora. FORES ita compingantur, uti SCAPI cardinales sint ex latitudine LUMINIS totius xii parte. Inter duos SCAPOS TYMPANA ex xii partibus habeant ternas partes.	at the bottom than the upper parts. The doors are to be so put together that the hinge stiles are 1/12 of the breadth of the whole opening. The panels between the two stiles are to have 3 parts out of 12 in width. (Granger 1931)
VITR9	Vitr. De Arch. 4.6.5	FORES ita compingantur, uti SCAPI cardinales sint ex latitudine LUMINIS totius xii parte. Inter duos SCAPOS TYMPANA ex xii partibus habeant ternas partes. INPAGIBUS distributiones ita fient, uti divisis altitudinibus in partes v duae superiori, tres inferiori designentur. Super medium medii INPAGES conlocentur, ex reliquis alii in summo, alii in imo compingantur. Altitudo INPAGIS fiat TYMPANI tertia parte, CYMATIUM sexta parte INPAGIS . SCAPORUM latitudines INPAGIS dimidia parte, item REPLUM de INPAGE dimidia et sexta parte. SCAPI , qui sunt secundum ANTEPAGMENTUM , dimidium INPAGIS constituentur. Sin autem VALVATAE erunt, altitudines ita manebunt, in latitudinem adiciatur amplius FORIS latitudo. Si QUADRIFORIS futura est, altitudo adiciatur.	The doors are to be so put together that the hinge stiles are 1/12 of the breadth of the whole opening. The panels between the two stiles are to have 3 parts out of 12 in width. For the rails, the distribution shall be such that, taking the height to be of 5 parts, two are assigned to the upper portion, 3 to the lower portion. Let the middle rails be placed above the centre; of the others one set are at the top of the doors, the others at the bottom. The width of the rail is to be one third of the panel; the cymatium 1/6 of the rail. The breadth of the inner stiles is to be half the rail, and the cover-moulding 2/3 of the rail. The stiles against the architrave are made one half the rail. If the doors are folding, the heights remain the same; but let the breadth of the opening be increased. If the doors are fourfold, let the height be increased. (Granger 1931)
VITR10	Vitr. De Arch. 4.6.6	Atticurge autem isdem rationibus perficiuntur, quibus dorica. Praeterea CORSAE sub cymatiis in ANTEPAGMENTIS circumdantur, quae ita distribui debent, uti ANTEPAGMENTI praeter CYMATIUM ex partibus vii habeant duas partes. Ipsaque non fiunt CLATHRATA neque BIFORA sed VALVATA , et aperturas habent in exteriores	Attic doors are made of the same proportions as the Doric, the fasciae, however, are carried round under the cymatia in the architraves, and ought to be so arranged that of the architrave, exclusive of the cymatium, they have 2 parts out of 7. They are to be without lattice-work and are not to have hinges folding inwards, but to fold outwards on sockets. As far as I

		partes. Quas rationes aedium sacrarum in formationibus oporteat fieri <doricis>, ionicis corinthisque operibus, quoad potui attingere, veluti legitimis moribus exposui. Nunc de tuscanicis dispositionibus, quemadmodum institui oporteat, dicam.	could attain, I have set forth, as on approved lines, the methods which ought to be followed in planning temples of the Doric, Ionic and Corinthian orders. Now I will speak of the Tuscan style and the method to be employed therein. (Granger 1931)
VITR11	Vitr. De Arch. 6.3.6	Altitudo tablini ad trabem adiecta latitudinis octava constituatur. Lacunaria eius tertia latitudinis ad altitudinem adiecta extollantur. FAUCES minoribus atriis e tablini latitudine dempta tertia, maioribus dimidia constituentur. Imagines item alte cum suis ornamentis ad latitudinem sint constitutae. Latitudines OSTIORUM ad altitudinem; si dorica erunt, uti dorica, si ionica erunt, uti ionica perficiantur, quemadmodum de THYROMATIS in quibus quarto libro rationes symmetriarum sunt expositae. Conpluvii LUMEN latum latitudinis atri ne minus quarta, ne plus tertia parte relinquatur; longitudo, uti atri pro rata parte fiat.	The height of the alcove to the cornice is to be one-eighth more than its breadth. The panelled ceiling is to be raised higher than the cornices by one-third of the breadth. The main entrance for smaller atria is to be two-thirds of the width of the alcove; for larger atria, one-half. The portraits with their ornaments are to be fixed above at a height equal to the breadth of the alae. The relation of the breadth to the height of the doors is to be in the Doric manner for Doric buildings, in the Ionic, for Ionic buildings, as in the case of Greek doorways of which the symmetrical relations have been set out in the fourth book. The width of the opening of the compluvium is to be not less than a fourth, nor more than a third, of the width of the atrium; the length, in proportion to the atrium. (Granger 1934)
VITR12	Vitr. De Arch. 6.3.9	Supra earum epistylia et ornamenta lacunariis ornantur, et inter columnas superiores FENESTRAE conlocantur; ita basilicarum ea similitudo, non corinthiorum tricliniorum videtur esse.	Above their architraves and ornaments they have panelled ceilings, and windows are placed between the upper columns. Thus the Egyptian halls resemble basilicas rather than Corinthian apartments. (Granger 1934)

VITR13	Vitr. <i>De Arch.</i> 6.3.10	Fiunt autem etiam non italicae consuetudinis oeci, quos Graeci cyzicenos appellant. Hi conlocantur spectantes ad septentrionem et maxime viridia prospicientes, VALVASQUE habent in medio. Ipsi autem sunt ita longi et lati, uti duo triclinia cum circumitionibus inter se spectantia possint esse conlocata, habentque dextra ac sinistra LUMINA FENESTRARUM VALVATA , uti de tectis per spatia FENESTRARUM viridia prospiciantur. Altitudinis eorum dimidia latitudinis addita constituuntur.	Other halls in a foreign manner are those which the Greeks call Cyzicene. These are situated with a north aspect, and especially with an outlook upon gardens; they have folding windows in the middle. The halls themselves are broad and long enough to have two triclinia facing each other, with room to pass round; and these, on both hands, have garden windows with folding lights, so that the guests, under cover, may have a view of the garden. The height of the hall must be one and a half times its width. (Granger 1934)
VITR14	Vitr. <i>De Arch.</i> 6.3.11	In his aedificiorum generibus omnes sunt faciendae earum symmetriarum rationes, quae sine inpeditione loci fieri poterunt, LUMINAQUE , parietum altitudinibus si non obscurabuntur, faciliter erunt explicata; sin autem inpedientur ab angustiis aut aliis necessitatibus, tunc erit ut ingenio et acumine de symmetriis detractiones aut adiectiones fiant, uti non dissimiles veris symmetriis perficiantur venustates.	In buildings of this kind, all the rules of symmetry must be followed, which are allowed by the site, and the windows will be easily arranged unless they are darkened by high walls opposite. But if they are obstructed by the narrowness of the street or by other inconveniences, skill and resource must alter the proportions by decreasing or adding, so that an elegance may be attained in harmony with the proper proportions. (Granger 1934)
VITR15	Vitr. <i>De Arch.</i> 6.4.1	Nunc explicabimus, quibus proprietatibus genera aedificiorum ad usum et caeli regiones apte debeant expectare. Hiberna triclinia et balnearia uti occidentem hibernum spectent, ideo quod vespertino LUMINE opus est uti, praeterea quod etiam sol occidens adversus habens splendorem, calorem remittens efficit vespertino tempore regionem tepidiorem. Cubicula et bybliothecae ad orientem spectare debent; usus enim matutinum	Now we will explain the adjustments by which the various apartments may look out suitably to their proper aspects. The baths and winter dining-rooms should look towards the winter setting sun, because there is need of the evening light. Besides, when the setting sun faces us with its splendour, it reflects the heat and renders this aspect warmer in the evening. Private rooms and libraries should look to the east, for their purpose demands the morning light. Further, the

		postulat LUMEN , item in bybliothece libri non putrescent. Nam quaecumque ad meridiem et occidentem spectant, ab tiniis et umore libri vitiantur, quod venti umidi advenientes procreant eas et alunt infundentesque umidos spiritus pallore volumina conrumpunt.	books in libraries will not decay. For in apartments which look to the south and west, books are damaged by the bookworm and by damp, which are caused by the moist winds on their approach, and they make the papyrus rolls mouldy by diffusing moist air. (Granger 1934)
VITR16	Vitr. <i>De Arch.</i> 6.4.2	Triclinia verna et autumnalia ad orientem; tum enim praetenta LUMINIBUS adversus solis impetus progrediens ad occidentem efficit ea temperata ad id tempus, quo opus solitum est uti. Aestiva ad septentrionem, quod ea regio, non ut reliquae per solstitium propter calorem efficiuntur aestuosae, ea quod est aversa a solis cursu, semper refrigerata et salubritatem et voluptatem in usu praestat. Non minus pinacothecae et plumariorum textrina pictorumque officinae, uti colores eorum in opere propter constantiam LUMINIS inmutata permaneant qualitate.	The spring and autumn dining-rooms should look to the east. For exposed as they are to the light, the full power of the sun moving to the west renders them temperate at the time when the need to use them is customary. The summer dining-rooms should have a northern aspect. For while the other aspects, at the solstice, are rendered oppressive by the heat, the northern aspect, because it is turned away from the sun's course, is always cool, and is healthy and pleasant in use. Not less should the picture galleries, the weaving-rooms of the embroiderers, the studios of painters, have a north aspect, so that, in the steady light, the colours in their work may remain of unimpaired quality. (Granger 1934)
VITR17	Vitr. <i>De Arch.</i> 6.6.2	Habeatque coniunctam vinariam cellam habentem ab septentrione LUMINA FENESTRARUM ; cum enim alia parte habuerit, quae sol calfacere possit, vinum, quod erit in ea cella, confusum ab calore efficietur inbecillum.	Next let there be the wine-cellar, having windows with light from the north. For when light is drawn from a quarter heated by the sun, the wine will be affected by the heat, and thin. (Granger 1934)
VITR18	Vitr. <i>De Arch.</i> 6.6.6	Omniaque aedificia ut luminosa sint, oportet curari; sed quae sunt ad villas, faciliora videntur esse, ideo quod paries nullius vicini potest opstare, in urbe autem aut communium parietum altitudines aut	Care is required that all buildings should be well lighted. This is easier in farm buildings because there are no party walls to interfere; whereas in cities, the heights of party walls or the narrow streets are in the

		angustiae loci inpediundo faciunt obscuritates. Itaque de ea re sic erit experiundum. Ex qua parte LUMEN oporteat sumere, linea tendatur ab altitudine parietis, qui videtur obstare, ad eum locum, quo oporteat inmittere, et si ab ea linea in altitudinem cum prospiciatur, poterit spatium puri caeli amplum videre, in eo loco LUMEN erit sine inpeditione.	way, and cause lack of light. Therefore trial should be made as follows. In the quarter from which light is required, a line should be drawn from the top of the party wall which seems to obstruct, to the point where light should be admitted. If the amount of open sky seems sufficient when we look up from that line, the light will not be obstructed. (Granger 1934)
VITR19	Vitr. De Arch. 6.6.7	Sin autem officient trabes seu LIMINA aut contignationes, de superioribus partibus aperiatur et ita inmittatur. Et ad summam ita est gubernandum, ut, ex quibuscumque partibus caelum prospici poterit, per ea FENESTRARUM loca relinquuntur; sic enim lucida erunt aedificia. Cum autem in tricliniis ceterisque conclavibus maximus est usus LUMINUM , tum etiam itineribus, clivis, scalis, quod in his saepius alius aliis obviam venientes ferentes sarcinas solent incurrere.	But if the light is hindered by beams or lintels or flooring, there must be an opening made above to admit the light. And the whole must be so controlled that from whatever quarter the sky can be seen, window openings must be left there; for in this way the buildings will be well lighted. Now there is special need of light in dining-rooms and other apartments, and also in passages, sloping ways, and staircases, because, in these, persons who come with burdens often run into one another when they meet. (Granger 1934)
VITR20	Vitr. De Arch. 6.7.1	Atriis Graeci quia non utuntur, neque aedificant, sed ab IANUA introeuntibus itinera faciunt latitudinibus non spatiosis, et ex una parte equilia, ex altera ostiariis cellas, statimque IANUAE interiores finiuntur. Hic autem locus inter duas IANUAS graece thyroron appellatur. Deinde est introitus in peristylon. Id peristylum in tribus partibus habet porticus inque parte, quae spectat ad meridiem, duas antas inter se spatio amplo distantes, in quibus trabes invehuntur, et quantum	The Greeks, not using atria, do not build as we do; but as you enter, they make passages of scanty width with stables on one side, and the porter's rooms on the other; and these immediately adjoin the inner entrance. The space between the two entrances is called in Greek thyroron. You then enter the peristyle. This has colonnades on three sides. On the side which looks southward, there are two piers at a fair distance apart, on which beams are laid. The space behind is recessed two-thirds of the distance between the piers. The recess

		inter antas distat, ex eo tertia adempta spatium datur introrsus. Hic locus apud nonnullos prosta, apud alios pasta nominatur.	by some is called prosta, pasta by others. (Granger 1934)
VITR21	Vitr. De Arch. 6.7.4	Coniunguntur autem his domus ampliores habentes lautiora peristylia, in quibus pares sunt quattuor porticus altitudinibus, aut una, quae ad meridiem spectat, excelsioribus columnis constituitur. Id autem peristylum, quod unam altiore habet porticum, rhodiaceum dicitur. Habent autem eae domus vestibula egregia et (Granger, 1934) proprias cum dignitate porticusque peristylorum albariis et tectoriis et ex intestino opere lacunariis ornatas, et in porticibus, quae ad septentrionem spectant, triclinia cyzicena et pinacothecas, ad orientem autem bibliothecas, exedras ad occidentem, ad meridiem vero spectantes oecos quadrata OSTIA ampla magnitudine, uti faciliter in eo quattuor tricliniis stratis ministrationum ludorumque operis locus possit esse spatiosus.	Next to this is a larger block of buildings with more splendid peristyles; in these the colonnades are equal in height, or else the colonnade which looks to the south has loftier columns. The peristyle which has one colonnade higher is called Rhodian. These buildings have splendid approaches and doorways of suitable dignity. The colonnades of the peristyles are finished with ceilings of stucco, plaster, and fine wood panelling. In the colonnades which face the north are Cyzicene triclinia and picture galleries; on the east the libraries, the exedrae on the west; halls and square entrances face the south that there may be ample room for four triclinia, and for the servants who attend them and assist in the amusements. (Granger 1934)
VITR22	Vitr. De Arch. 6.8.2	Praeterea inter LUMINA secundum pilas et antas POSTES si supponentur, erunt non vitiosae. LIMINA enim et trabes structuris cum sint oneratae, medio spatio pandantes frangunt sub lisi structuras; cum autem subiecti fuerint et subcuneati POSTES , non patiuntur insidere trabes neque eas laedere	Further, if supports are put for the piers and pilasters between the windows, these faults will be avoided. For when lintels and bressumers are loaded with walling, they sag in the middle and cause fractures by settlement; but when piers are placed underneath and wedged up, they do not allow the beams to settle and injure the structure above. (Granger 1934)

VITR23	Vitr. <i>De Arch.</i> 10.2.11-12	<p>Et ferreos CNODACAS uti subscudes in capitibus SCAPORUM inplumbavit et ARMILLAS in materia ad CNODACAS circumdandos infixit; item bucculis tigneis capita religavit; CNODACES autem in ARMILLIS inclusi liberam habuerunt versationem tantam; ita, cum boves ducerent subiuncti, SCAPI versando in CNODACIBUS et ARMILLIS sine fineolvebantur. Cum autem SCAPOS omnes ita vexerunt et instabant epistyliorum vecturae, filius Chersiphronos Metagenes transtulit ex SCAPORUM vectura etiam in epistyliorum deductione. Fecit enim rotas circiter pedum duodenū et epistyliorum capita in medias rotas inclusit; eadem ratione CNODACES et ARMILLAS in capitibus inclusit: ita cum trientes a bubus ducerentur, in ARMILLIS inclusi CNODACES versabant rotas, epistylia vero inclusa uti axes in rotis eadem ratione, qua SCAPI, sine mora ad opus pervenerunt.</p>	<p>At each end of the column, he ran in iron pivots with lead, dovetailing them, and fixed sockets in the wood frame to receive the pivots, binding the ends with wood cheeks: thus the pivots fitted into the sockets and turned freely. Thus when oxen were yoked and drew the frame, the columns turned in the sockets with their pivots and revolved without hindrance. Now when they had thus brought all the shafts, and set about bringing the architraves, Metagenes, the son of Chersiphron, applied the method of conveying the shafts to the transport of the lintels. For he made wheels about twelve feet in diameter, and fixed the ends of the architraves in the middle of the wheels. In the same way he fixed pivots and sockets at the ends of the architraves. Thus when the frames of four-inch timber were drawn by the oxen, the pivots moving in the sockets turned the wheels, while the architraves being enclosed like axles in the wheels (in the same way as the shafts) reached the building without delay. (Granger 1934)</p>
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Appendix 3:

Glossary

Domus: In the Supplementary database have been labelled as Domus all those dwellings pronominally showing single occupancy.

Apartment: In the Supplementary database have been labelled as apartments all those dwellings presenting multiple occupancies within the same buildings. Among this broaden definition, three typologies of apartments have been defined: Central court apartments are those units organised around an open central light well (court, garden or corridor). Medianum apartments are those units where a medianum room was attested. Shop apartments are those units characterised by the combined presence of retail and private spaces.

Hotel: In the Supplementary database have been labelled as hotels all those dwellings presenting traces of ‘guest house’ type of occupancy. This is to say, those units where it is plausible that the single rooms would have been rent out separately for their layout and the presence of lockable systems identified.

Private Room: In this category have been collected those rooms that for their location, size, outlook and, sometimes decoration, could be identified as the more private spaces in the house. This classification does not exclude the possibility that they could have had a mix of private and public use.

Public Room: In this category have been collected those rooms that for their location, size, outlook and, sometimes decoration, could be identified as the more public spaces in the house. This classification does not exclude the possibility that they could have had a mix of private and public use. Among these public rooms are *alae*, antechambers,

corridors, cryptoporticus, entrances, *exedrae*, *medianum*, *nymphaea*, *oecus*, *porticus*, reception rooms, *tabernae*, *tablinia*, and *triclinia*.

Service Rooms: In this category have been collected those rooms that for their location, size, outlook and, sometimes additional features (e.g. the presence of a toilet), could be identified as the service spaces within the units. In this category are gathered cellars, kitchens, *latrinae*, stairways, storage closets, under stairs spaces.

Open spaces: In this category have been collected those rooms/areas that present a partial or full unroofed space: *atria*, courts, gardens, peristyles, streets, terraces.